

MOTION PICTURE REVIEWS

J U N E
1 9 3 8

INDEX

Alexander's Rag Time Band
Air Devils
Blind Alibi
Cocoanut Grove
Crime School
The Devil's Party
Dr. Rhythm
Gold Diggers in Paris
Hold That Kiss
Hunted Men
Kentucky Moonshine
Kidnapped
Little Miss Thoroughbred
The Lady in the Morgue
The Last Stand
One Wild Night
The Return of the Scarlet
Pimpernel
Sailing Along
The Saint in New York
Sinners in Paradise
Stolen Heaven
Swiss Miss
To The Victor
Three Comrades
Torchy Blane in Panama
Vivacious Lady
White Banners
Yellow Jack

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FEATURE FILMS

ALEXANDER'S RAG TIME BAND ♦ ♦

Tyrone Power, Don Ameche, Alice Faye, Ethel Merman, Jack Haley, John Carradine, Paul Hurst. Screen play by Kathryn Scola and Lamar Trotti. Music and lyrics by Irving Berlin. Musical direction by Alfred Newman. Direction by Henry King. Twentieth Century-Fox.

Let us consider first, adverse criticisms of "Alexander's Rag Time Band" before our enthusiasm clouds discernment, for there are flaws when the production is considered objectively. In the first place, judicious cutting would improve it, for it is overlong. To us it would seem advisable to shorten the latter swing songs, although these may be the high light for modern youth. To another generation they seem more emphasized and less interesting than the older music. Again, while the production offers a panorama of Irving Berlin's song hits from about 1912 to the present day, yet the cast shows no ravages of time (and years do take their toll even among the most glamorous!). It is also almost entirely a cabaret show which tires at long last, and there are some anachronisms in dialogue and costumes.

On the other hand, it is a typically American production, glorifying the man who contributed so much to our national jazz history, and the music will bring back a slight

nostalgia for youthful care free days. Don Ameche, Tyrone Power and Alice Faye give performances which have a number of high lights. Power plays a musician who believes in the newer type of rhythm, then called jazz, and who gives up the concert stage to organize a band. His opportunity comes in a cheap Barbary Coast dive, and circumstances force him to open with "Alexander's Rag Time Band," a "new" song which becomes associated with his success until the name clings to the group. From then on he climbs to the height of prominence in his chosen field, progress only temporarily interrupted by the Great War. The scene where the soldiers' New York show is stopped by orders to embark for France is an emotional thrill which will be felt by many in the audience. To our minds the writers might have found another way to reunite the lovers rather than through divorce. It seems unnecessary and out of place but it provides a scene which deserves commendation because of its restraint and taste. There are a number of bits of good theatre and excellent acting, notably the performance of John Carradine as a taxi driver, and Paul Hurst in the role of "Bill," a bartender who becomes owner of a speakeasy. On the whole, the picture will possibly have more appeal for adults

because of their familiarity with the older music, the costumes and change in thought, taste and customs during the past twenty years. It is novel and very entertaining.

Adolescents, 12 to 16
Sophisticated

Children, 8 to 12
Too long and too mature

AIR DEVILS ◆ ◆

Larry Blake, Dick Purcell, Beryl Wallace, Mamo Clark, Charles Brokaw, Minerva Urecal. Original story by Harold Buckley. Screen play by Harold Buckley and George Wagner. Direction by John Rawlins. Universal.

Rivalry between two wisecracking aviators who vie with each other for promotion and the affections of a girl, the life of the United States Constabulary on an island in the South Seas, and encounters with natives, are the ingredients of this picture. It is only a fair program filler.

Adolescents, 12 to 16
Passable

Children, 8 to 12
No

BLIND ALIBI ◆ ◆

Richard Dix, Whitney Bourne, Eduardo Cionelli, Frances Mercer, Ace, the Wonder Dog. Story by William Joyce Cowan. Screen play by Lionel Houser, Harry Segall, Ron Ferguson. Direction by Lew Landers. R.K.O.

The skill and intelligence of the Seeing Eye dogs, who are used to lead the blind, are exemplified in this story of *Ace* and his master. Although the man, *Paul Dover*, is merely simulating blindness in order to gain possession of a packet of letters which are the basis of a blackmail scheme against his sister, the efficiency of these beautiful dogs in caring for the afflicted is emphasized more than would be possible in a purely educational film. The mystery is not unusual but it is well treated. Richard Dix is good; however, no human being in the cast can compete with *Ace* for the sympathy of the audience.

Adolescents, 12 to 16
Good

Children, 8 to 12
Somewhat mature. Not for the sensitive

COCOANUT GROVE ◆ ◆

Fred MacMurray, Harriet Hilliard, the Yacht Club Boys, Ben Blue, Eve Arden, Billy Lee, Rufe Davis, Harry Owens. Original story and screen play by Sy Bartlett and Olive Cooper. Direction by Alfred Santell. Paramount.

There have been so many mediocre pictures featuring orchestras that it is a pleasant surprise to find one that is human and funny and natural from beginning to end. Perhaps it is because none of the characters are glorified; they are just ordinary people having a run of hard luck, able to laugh at their misfortunes and yet smart enough and talented enough to take advantage of opportunities when they come. When the story begins, the

band, under the leadership of *Jimmy Prentice* (Fred MacMurray), come into Chicago on an excursion boat on which they have been playing. Summarily dismissed by the captain, they take the blow with shoulder shrugs, decide by any means available to reach Los Angeles for try-outs at the Coconut Grove. Meanwhile they have added a young girl to their company as governess for the diminutive and adorable *Half-Pint* (Billy Lee), who was left one day checked with the hats and annexed by the good-hearted band. The journey to California is a series of absurd and entertaining adventures, and the final scenes in the Coconut Grove have the mellow atmosphere and the sophisticated urbanity of that world-renowned supper club. The orchestra, with Harry Owens, is excellent. Perhaps the floor show is rowdier than is customary in the Grove, but the Yacht Club Boys have been toned down, Rufe Davis has been polished up and Ben Blue and Eve Arden, in their awkward dance routine, will seem funny to most people. Throughout the film the specialty acts and the songs, some of which are due to be favorites, are not obvious interpolations but a natural phase of the picture.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Probably mature

CRIME SCHOOL ◆ ◆

Humphrey Bogart, Gale Page, Billy Halop, Bobby Jordan, Huntz Hall, Leo Gorcey, Barnard Punsley, Gabriel Dell, George Offerman, Jr. Screen play by Crane Wilbur and Vincent Sherman. From a story by Crane Wilbur. Direction by Lewis Seiler. Warner Bros.

Since publicity for "Crime School" refers to the boy actors as the "Dead End Kids," comparison between the two pictures seems to be invited. In the opening scenes the likeness is marked, for we see the gang of slum boys in the same miserable surroundings, heading for certain moral and spiritual destruction. Here the similarity ends. The boys are sent to a reform school, the evils of which are presented in such extreme terms that the audience is neither entertained nor enlightened. The plot is a composite of a number of prison melodramas, using as motivating forces the old devices of a romance between the head of the school and the sister of one of the boys, and the enmity of the former superintendent for the new administration. If aimed at existing abuses in reform schools, the picture so far overshoots the mark that it is likely to be regarded as gross exaggeration rather than as a well-considered effort to present a social problem.

Adolescents, 12 to 16
No—too brutal and ethically confusing

Children, 8 to 12
No

THE DEVIL'S PARTY ♦ ♦

Victor McLaglen, William Gargan, Paul Kelley, Beatrice Roberts, Frank Jenks, John Gallaudet, Samuel S. Hinds, Joseph Downing, Arthur Hoyt. Screen play by Roy Chanslor. Based on the novel "Hell's Kitchen Has a Pantry," by Borden Chase. Direction by Ray McCarey. Universal.

If gangster pictures must be, better this one than some others, for it has a constructive social betterment idea. To those who can believe that juvenile delinquency may be eliminated by the provision of more playgrounds, the story carries a message. Opening scenes show a gang of boys in the New York slums, setting fire to a warehouse in order to distract the attention of the police while they commit a petty theft. One of the boys is caught and, refusing to "squeal" on his pals, takes the "rap" for them at reform school. Later he is shown as head of a highly lucrative night club and of a gang of criminals. His former pals have become, respectively, police officers and a Catholic priest. They hold a reunion at the night club (where, of course, the usual feminine entertainer is in evidence), and the others, unaware of their host's nefarious operations, become implicated in trying to solve a murder which he has engineered. It is a complicated plot, and highly implausible, but none the less absorbing for that. The gangster is finally caught by one of his former pals and dies in the arms of the priest to whom he recently presented a check for the building of a gymnasium for poor children. In the end the priest is shown in charge of a playground where the children are being kept off the streets. The picture gives food for thought for the adult citizen, but is just another lesson in the technique of crime for youth.

Adolescents, 12 to 16
No.

Children, 8 to 12
No



DR. RHYTHM ♦ ♦

Bing Crosby, Mary Carlisle, Beatrice Lillie, Andy Devine, Rufe Davis, Laura Hope Crews, Fred Keating, Sterling Holloway. Based on novel by O. Henry. Screen play by Joe Swerling and Richard Connell. Direction by Frank Tuttle. Paramount.

When the fifteenth reunion of a grammar school relay team occurs, there are likely to be complications! The team's interests are now diversified. One has become a doctor; the others are a policeman, a driver of an ice cream truck, and a keeper of the zoo. The celebration is convivial and proves too much for the policeman who had an assignment to be bodyguard at the home of Mrs. Lorelei Dodge-Blodget (Beatrice Lillie), whose niece is suspected of being in love with a racketeer. The Doctor (Bing Crosby) substitutes for his friend the policeman, thereby becoming involved in hilarious situations. It is all nonsensical and has spots of

high comedy to which Miss Lillie, Laura Hope Crews, and Andy Devine contribute. Bing Crosby is pleasing, and several popular song hits are featured. If one enjoys light musical farce, this picture should please.

Adolescents, 12 to 16
Unobjectionable

Children, 8 to 12
Mature



GOLD DIGGERS IN PARIS ♦ ♦

Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins, Gloria Dickson, Melville Cooper, Mabel Todd, Fritz Feld, Ed Brophy, Curt Bois. Writers credited with script: Earl Baldwin, Warren Duff, Jerry Wald, Richard Macaulay, Maurice Leo, Ray Enright. Direction by Ray Enright. Musical numbers directed by Busby Berkeley. Warner Bros.

Enjoyment of this production is entirely a matter of taste. We found it noisy and repetitious, with an overabundance of the "Schnickelfritz Band" whose original and cleverly insane performances become tiresome after too many appearances. The story is slight and the dialogue conventional. Hugh Herbert scores in the role of an eccentric and slightly mad Frenchman who comes to America to contact the "American Academy of Ballet" for an appearance at the Paris Exposition. He mistakenly engages the *Ballet Club*, a troupe of bankrupt entertainers. The fraud is discovered, and the ensuing complications engage the efforts of a temperamental ballet master, a tearful gunman, a talking dog, the bankrupt manager of the club dancers (Rudy Vallee), his lugubrious assistant (Allen Jenkins), his ex-wife (Gloria Dickson), and his newest heart interest (Rosemary Lane). Rudy Vallee does two impersonations: one of Maurice Chevalier which is broadly amusing and makes one wish the original were seen again, and an excellent one of Franklin D. Roosevelt. His singing is pleasing, as usual. The finale lacks brilliancy and originality. It is only elaborate.

Adolescents, 12 to 16
Acceptable

Children, 8 to 12
No value



HOLD THAT KISS ♦ ♦

Maureen O'Sullivan, Dennis O'Keefe, Mickey Rooney, George Barbier, Jessie Ralph, Edward S. Brophy, Fay Holden, Frank Albertson, Phillip Terry, Ruth Hussey, Barnett Parker. Original story and screen play by Stanley Rauh. Direction by Edwin L. Marin. M-G-M.

Although the title must have come out of the grab-bag, this picture is an unusually pleasing light comedy with a vein of seriousness underneath the surface. Maureen O'Sullivan as *June Evans* is a stylishly dressed mannequin, and Dennis O'Keefe as *Tommy Bradford* is a fluent young salesman of world tours. When the two happen to meet at a fashionable wedding, each mistakes the other for one of the smart set, and throughout a budding romance, each tries to keep up the

deception. The most amusing scene is *June* at home trying to talk on the telephone to her beau while the family shout suggestions for her side of the conversation. Mickey Rooney adds another feather to his cap as an officious younger brother whose inspirations are more ingenious than happy. As a whole, the film is good family entertainment, but it would be improved in tone without the older brother who plays the races and pawns the silverware which he steals from a friend's buffet.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Passable

HUNTED MEN ◇ ◇

Lloyd Nolan, Mary Carlisle, Lynne Overman, J. Carrol Naish, Delmar Watson, Larry Crabbe, Dorothy Peterson. Screen play by Horace McCoy and William R. Lipman. Based on a play by Albert Duffy and Marian Grant. Direction by Louis King. Paramount.

Joe Albany was a racketeer who had murdered a man in cold blood. In escaping from the scene of his crime he met slightly intoxicated *Peter Harris*, went home with him, posing as a business friend, and was invited to spend the night. This was the beginning of his spiritual regeneration, for *Mr. and Mrs. Harris* were such kindly souls that they allowed him to remain even after he told them his identity, and their son and daughter both learned to love him. "Hunted Men" is so persuasively told that some movie patrons may even sniffle a little when *Joe* is shot by the police. *Mr. Thomas Edmund Dewey* would probably remain dry-eyed, as would other people who are able to retain control of their reasoning powers.

Adolescents, 12 to 16
No. Muddled ethics

Children, 8 to 12
Most unsuitable

KENTUCKY MOONSHINE ◇ ◇

Ritz Brothers, Tony Martin, Marjorie Weaver, Slim Summerville, John Carradine, Wally Vernon, Berton Churchill. Screen play by Art Arthur and M. M. Musselman. Original story by M. M. Musselman and Jack Lait, Jr. Direction by David Butler. 20th Century-Fox.

Movie goers who enjoy the exuberant clowning of the Ritz brothers will find bits of hilarious entertainment in this picture. The plot concerns a radio star who conceives the idea of bringing genuine hillbillies from Kentucky to bolster up the weakening popularity of his program. The Ritz brothers, cast as vaudeville actors out of work, pose as a hillbilly family and so thoroughly out-herod Herod that they land the radio contract without competition. Like most pictures starring specialized entertainers, this one has its dull moments and seems too long for what it has to offer, but it reserves its cleverest sequence for the end, and

the audience comes away laughing at the absurd take-off of "Snow White."

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Too noisy and
Confusing

KIDNAPPED ◇ ◇

Warner Baxter, Freddie Bartholomew, Arleen Whelan, C. Aubrey Smith, Reginald Owen, John Carradine, Nigel Bruce, Ralph Forbes, Miles Mander. From the story by Robert Louis Stevenson. Screen play by Sonya Levien, Eleanor Harris, Ernest Pascal, Edwin Blum. Direction by Louis Silvers. Twentieth Century-Fox.

Apparently Stevenson's great story, "Kidnapped," offered difficulties in adapting it to motion pictures, since four writers were given the assignment. It has emerged, not the beloved, vigorous tale of masculine adventure which it was, but more of a love story, containing a number of the original plot incidents, but lacking the fascinating flavor of the book. With the background of Scottish revolt against the exorbitant taxes imposed by King George in the year 1751, we find *David Balfour* an accidental witness of a murder committed by one of *Alan Breck's* band of followers. Because *David* is a Loyalist, *Breck* forces the boy to go with him. In this escape *Breck* must also take with him a girl who is the betrothed of *James*, the killer. They travel through the Highlands and separate to allow *David* to seek his uncle's castle, where the old miscreant tries to kill him and finally has him kidnapped on a ship. There he again meets *Breck* and the girl, and their subsequent adventures are lively and exciting. The fight in the round house and the long flight across the heather which play so important a part in the novel are omitted in the screen version, and this will disappoint those who remember the pictorially descriptive writing of Stevenson. The film is not uninteresting, however, although it is episodic and the romance lacks genuine interest. It is novel in setting and has historical flavor. The cast is good, and excellent bits are given in the performances of Ralph Forbes as *James* and Reginald Owen as *Captain Hoseason*.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Exciting and
mature

LITTLE MISS THOROUGHbred ◇ ◇

Ann Sheridan, John Litel, Frank McHugh, Janet Chapman. Original screen play by Albert DeMond and George Bricker. Direction by John Farrow. Warner Bros.

Janet Chapman comes into the scene as an appealing wisp of humanity from an orphanage, who slips through an open gate into a world of hustling people and dangerous traffic in search of an imaginary Daddy. She has an individuality quite different from

other children of the screen, a delicate charm which lifts the film to a higher niche than it would ordinarily occupy. The people she encounters are hard and tough, frequenters of the race-track, who accept her because she brings them a phenomenal run of luck. Little by little her childish faith leads them to a better life. Despite this conclusion, gambling is glamorous, and the picture of a child in racing environment is not too pleasant to contemplate.

Adolescents, 12 to 16
Bad example

Children, 8 to 12
No

THE LADY IN THE MORGUE ♦ ♦

Preston Foster, Patricia Ellis, Frank Jenks, Thomas Jackson. From the story "The Lady In the Morgue," by Jonathan Latimer. Screen play by Eric Taylor and Robertson White. Direction by Otis Garrett. Universal.

A mechanically plotted murder mystery which uses the device of successive murders in order to keep alive audience interest. It is complicated and confused and will entertain only those who thrill to violent and bewildering situations.

Adolescents, 12 to 16
No.

Children, 8 to 12
No

THE LAST STAND ♦ ♦

Bob Baker, Fuzzy Knight, Constance Moore. Original story by Harry O. Hoyt. Screen play by Harry O. Hoyt and Norton S. Parker. Direction by Joseph H. Lewis. Universal.

In this western, Bob Baker is a singing cowboy who joins a band of cattle rustlers in order to track down his father's murderer. Lovely scenery of mountainous country, beautiful horses, and herds of cattle almost compensate for a below average story.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Passable

ONE WILD NIGHT ♦ ♦

June Lang, Dick Baldwin, Lyle Talbot, J. Edw. Bromberg, Sidney Toler, Andrew Tombes. Screen play by Charles Belden and Jerry Cady. From an original idea by Edwin Torgerson. Direction by Eugene Forde. 20th Century-Fox.

"One Wild Night" is not so exciting as its title. It is, in fact, a mediocre detective story. The son of a chief of police, returning from college with plenty of theory but no practice in the art of solving crime, succeeds where the father has failed in accounting for the disappearance of three prominent business men. He is aided by a girl reporter on the local paper and, of course, falls in love with her. The plot is confused and the production values poor.

Adolescents, 12 to 16
Poor

Children, 8 to 12
No

THE RETURN OF THE SCARLET

PIMPERNEL ♦ ♦

Barry Barnes, Sophie Stewart, Francis Lister, Anthony Bushnell. Screen story by Baroness Oreyz. Direction by Hans Schwartz. London films. United Artists.

Those who saw "The Scarlet Pimpernel" will recall the engaging character, his diletante mannerisms camouflaging a cunning daring and courage which rescued many an English refugee from the outrages of the French Revolution. The picture was a stirring tale of adventure which captivated cinema audiences. It is natural to wish to follow his return. But Leslie Howard has been replaced by Barry Barnes in the role, and Mr. Barnes' mannerisms are more artificial. Also, we are introduced to him in character at once and the plot is thus outlined. The disguises, while rather clever, are easily discernible and the suspense is lessened. The action is at times confused and requires concentrated attention to follow. The story lacks the novelty and dash of the original and falls into the category of a program film, needing a double bill to cover its inadequacies.

Adolescents, 12 to 16
Acceptable

Children, 8 to 12
Confusing and little interest

SAILING ALONG ♦ ♦

Jessie Mathews, Roland Young, Jack Whiting. Direction by Sonnie Hale. Gaumont-British.

Judged merely as a story, this picture is stereotyped and lacking in thrills. But the plot is a vehicle for pleasant acting, good photography, and at least one striking dance number. The heroine, raised on a Thames river barge by a friend of her deceased father, has stage ambitions and her impromptu dancing on the deck of the river boat attracts the attention of an English capitalist who is fishing nearby. He persuades her foster parent to let him introduce her to a movie director and tears her away from a lowering seaman lover. She fails in her first audition, but finally succeeds after a series of amusing scenes in which she and the singing director provide various song-and-dance numbers. In both situations and dialogue, there is comedy of a distinctly British brand, different from our own, but none the less enjoyable. It is an unpretentious musical farce which is fairly entertaining.

Adolescents, 12 to 16
Unobjectionable

Children, 8 to 12
Little to interest

THE SAINT IN NEW YORK ♦ ♦

Louis Hayward, Kay Sutton, Sig Rumann, Paul Guilfoyle. From the novel by Leslie Charteris. Screen play by Charles Kaufman and Mortimer Offner. Direction by Ben Holmes. R. K. O.

There is just enough originality in the conception of a modern *Robin Hood* who

travels from one country to another wiping out enemies of society, and just enough briskness of treatment, to hold interest in this film, although sequence of events is illogical and the social values are preposterous. Killing is considered a pastime when the debutant "*Saint*," played by Louis Hayward, is imported from South America to eliminate six of New York's most powerful gangsters. The plot follows the well-established mystery precedent of fastening the guilt on the person least likely to be suspected.

Adolescents, 12 to 16
Stimulates imagination
in wrong channels

Children, 8 to 12
Definitely no

SINNERS IN PARADISE

John Boles, Madge Evans, Bruce Cabot, Marion Martin, Gene Lockhart, Nana Bryant, Charlotte Wynter, Willie Fung. Original story by Harold Buckley. Adapted by Buckley, Louis Stevens and Lester Cole. Direction by James Whale. Universal.

The interest in this picture lies in the delineation of the characters of a number of persons taken from their regular routine and marooned on an island amid the most primitive surroundings—human nature stripped of all the sophistication of civilization and struggling selfishly for the survival of the fittest. The story begins well but becomes unconvincing and disappointing as it unfolds. It is more a study of types than a motivated plot.

Adolescents, 12 to 16
No value

Children, 8 to 12
No

STOLEN HEAVEN

Gene Raymond, Olympe Bradna, Glenda Farrell, Lewis Stone. Based on a story by Andrew L. Stone. Screen play by Eve Greene and Frederick Jackson. Paramount.

"Stolen Heaven" is like certain people, quite charming if we can overlook certain faults. The story starts with the very clever maneuvers of *Carl* and *Steffi*, ostensibly band-leader and singer in a Budapest beer garden, actually jewel thieves of international repute. They succeed in securing a fabulous pearl necklace, only to find the police close on their heels. A refuge opens for them in the sylvan retreat of a kindly old musician who has shunned the world from the time a failing memory withheld him from the concert stage. Day by day the quiet and peace and the trusting friendship of *Herr Langauer* cast a spell upon *Steffi* until she has pledged herself to guide him back to his beloved audience, and in the end both *Carl* and *Steffi* are regenerated through his belief in them. The use of music is unusually effective. Lewis Stone is splendid. Olympe Bradna is a talented young actress, and Gene Raymond's

work shows intelligence and growth. The chief fault lies in the fact that the youthful leads possess so many favorable qualities that they are remarkably unconvincing as criminals.

Adolescents, 12 to 16
Mixed standards

Children, 8 to 12
No.

SWISS MISS

Stan Laurel, Oliver Hardy, Della Lind, Walter Woolf King, Eric Blore. Story by Jean Negulesco and Charles Rogers. Screen play by James Parrott, Charles Nelson and Felix Adler. Direction by John G. Blystone. Hal Roach-M. G. M.

Laurel and Hardy are the comedians in a light opera with gay costumes, charming settings of an Alpine village and hotel, and tuneful music furnished by Walter Woolf King and Della Lind, who take the parts of a temperamental musician and his prima donna wife. The Laurel and Hardy pranks and antics are typical: Laurel inducing a St. Bernard dog to part with his miniature cask of brandy, the pair of them moving a piano to a mountain eyrie over a breath-taking chasm. It is all quite silly, but entertaining if you like these comedians.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Would probably
enjoy it

TO THE VICTOR

Will Fyfe, John Loder, Margaret Lockwood. Direction by Robert Stevenson. British-Gaumont.

This is an unique cinema treat, a picture photographed in its natural locale, the Scottish Highlands, with a slight and homely plot and an exceptional portrait of a selfish and disreputable old man who wins audience sympathy while actually deserving none. Will Fyfe has given a remarkable characterization. It is a delight for those surfeited by beautiful heroes and heroines and villains who repent at the eleventh hour. The action concerns the big event of a small community when the owners of expert sheep herding dogs enter the animals in competition for a silver cup and the prestige of winning the event. The cleverness of the dogs of different breeds, sent out to gather in six sheep from their hiding places and to herd them over and through obstacles, is very interesting and entertaining, and the sequence is not unduly prolonged. There is added suspense in the development of the character of one of the dogs, and the denouement is excitingly presented. But the high light is the study of *McAdams*, the consistent old reprobate who cares for no one but his dog and who remains true to his principles throughout. The coun-

tryside is lovely, and the natural atmosphere of background and interesting types is a joy for American audiences.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Sad in connection
with just punishment
of a sheep
killing dog

THREE COMRADES ♦ ♦

Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young, Henry Hull. From the novel by Erich Maria Remarque. Screen play by F. Scott Fitzgerald and Edward E. Paramore. Directed by Frank Borzage. M. G. M.

The setting for this emotional and tragic story is post-war Germany in the years immediately following the demobilization of three German officers of the flying squadron. Their attempt to make an adjustment to civil life, their bitter struggles against poverty, their reaction to rioting and mob stupidity, and their bewilderment and heart rending experiences leave spectators depressed by tragedy, by the indisputable loss of individual right to happiness in such a setting. Franchot Tone, Robert Young and Robert Taylor are cast as the three officers. Tone is especially effective in his role. Margaret Sullavan gives depth and sincerity to her impersonation of the young woman, dying of tuberculosis, who marries her lover in order to have a few last weeks of companionship with him. It is an exceedingly well-done production, well-directed and well-adapted to the screen, and bringing to American adult audiences the unhappy realization that youth today, in any country, faces problems of undeniable bitterness which must be met with sanity and above all with tolerance and faith.

Adolescents, 12 to 16
Too depressing

Children, 8 to 12
No

TORCHY BLANE IN PANAMA ♦ ♦

Lola Lane, Paul Kelly, Tom Kennedy. Screen play by George Bricker. Based on a story by Anthony Coldeway. Direction by William Clemens. Warner Bros.

In the latest chapter of *Torchy Blane's* adventures, action is the keynote with plenty of thrills, and the plot is of minor concern. *Torchy's* policeman friend, *Steve*, in search of clues to a robbery and murder, sets out to trail a group of convention delegates to Panama. *Torchy* pursues him by aeroplane, bails out in a parachute and is picked up by an ocean liner. The series is becoming rather like a serial, but this film is fairly entertaining of its type.

Adolescents, 12 to 16
Sophisticated atmosphere

Children, 8 to 12
No

VIVACIOUS LADY ♦ ♦

Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Charles Coburn, Frances Mercer. From the story by I. A. R. Wylie. Screen play by P. J. Wolson and Ernest Pagano. Direction by George Stevens. R. K. O.

Here is a rollicking, gay comedy presented by an excellent cast and having few slow moments. It is sophisticated, treading lightly on forbidden ground but avoiding a breach of taste with finesse and skill. *Peter* (James Stewart), son and grandson of college presidents, who is being groomed to hold that position eventually himself, goes to New York to bring back an erring cousin who loves the bright lights too well. There he falls in love, suddenly and irrevocably, with a night club entertainer and returns with her as his bride. The play concerns his efforts to break the news to Father—pompous, dictatorial and bigoted. The situations are ridiculously funny; the action for the most part swift and hilarious. James Stewart is charming and believable as the timid, studious professor who has been swept off his feet by the lovely girl, and Ginger Rogers again proves herself to be an effective comedienne. Beulah Bondi is delicious as the wife who rebels after years of being the conventional echo of her husband, and Charles Coburn is perfect in his role. The usual physical battle, found in all comedies today, adds little to the general effect, but it does bring laughter. For those who wish an hour of light, mirthful diversion, "*Vivacious Lady*" should not disappoint.

Adolescents, 12 to 16
Sophisticated

Children, 8 to 12
Mature

WHITE BANNERS ♦ ♦

Claude Rains, Fay Bainter, Jackie Cooper, Bonita Granville, Henry O'Neill, Kay Johnson, James Stephenson, J. Farrell McDonald. Screen play by Lenore Coffee, Cameron Rogers and Abem Finkel. From the novel by Lloyd C. Douglas. Direction by Edmund Goulding. Assistant director, Frank Heath. Warner Bros.

Whether through premonition or sad experience, few studios dare to make pictures which frankly expound a philosophy of life, and sentiment is rarely presented without the apology of a wisecrack, or seriousness except as a concomitant of sorrow. Being neither frivolous nor tragic, "*White Banners*" is an interesting departure from the rule. It is a superbly cast, beautifully directed, and absorbing story of the triumph of ideas. The thrills are those of accomplishment: the mastery of self and the mastery of science. It has the idealism coupled with homely realities which we have learned to expect in stories by Lloyd C. Douglas and should be singularly appealing to those who believe that there is satisfaction to be found in everyday life. It is about people whom we should like

to know: *Paul Ward*, who teaches school and spends his evenings striving to perfect an invention; *Marcia*, his wife, tired mother, ineffectual housekeeper, but a loving wife who tries hard to share her husband's dream of success; *Hannah*, who comes uninvited into their home and revolutionizes their lives with her creed of hoisting the "white banners" of fresh endeavor, and her belief in the power of each individual to shape his own destiny. These three characters are beautifully portrayed by Claude Rains, Kay Johnson and Fay Bainter. To Miss Bainter go the highest honors for her flawless acting in the most difficult role, but it is hard to see how the others could have been better. Bonita Granville and Jackie Cooper are delightfully natural and likable, and J. Farrell McDonald is an ideal village doctor. The plot is well-knit and has few extraneous incidents, but the picture will be remembered more for its spirit than for the story it tells.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Mature



YELLOW JACK ♦ ♦

Robert Montgomery, Virginia Bruce, Lewis Stone, Andy Devine, Henry Hull, Charles Coburn, Buddy Ebsen, Henry O'Neil, Jonathan Hale. From the play by Sidney Howard in collaboration with Paul de Kruif. Screen play by Edward Chodorov. Direction by George B. Seitz. M. G. M.

If the world were not already aware of the generally accepted cause of yellow fever, this picture would have all the emotional thrill of the most fanciful and dramatic tale. And yet to many the facts will be new and others will renew their gratitude to the medical

profession and the laymen who made it possible to stamp out the dread disease.

"Yellow Jack" is an exceptionally interesting film. It is the true story of Major Walter Reed's famous scientific commission to Cuba following the Spanish-American War. The cost of this war in loss of life was not in battle, but through the ravages of yellow fever. We are shown the common soldiers of the medical unit, sweating and swearing at their long stay in Havana as troop after troop embarks for the States. We realize their terror, too, as men drop, suddenly and mysteriously infected with the fever. The physicians are unwilling to leave before they have learned the cause of the disease, and with the help of Dr. Carlos Finlay, who had isolated the female "Stegomaya" mosquito, and with the assistance of five soldiers who volunteered as human guinea pigs, the cause of the infection is definitely proven and yellow fever stamped out, thus opening the way for the completion of the Panama Canal.

The story has been exceedingly well written, and Paul de Kruif has seen that it holds up under inspection from a physician's point of view. It has drama and well-balanced humor due to sympathetic and dignified direction, and an excellent cast adds to the enjoyment. Robert Montgomery comes near to rivaling his performance in "Night Must Fall." He gives a restrained and keen interpretation of an army sergeant who is rewarded for his service to the work by winning the one woman in the cast—an army nurse (played by Virginia Bruce). But throughout it is a story of men's sacrifice in the service of humanity, and it is based on actual historical fact.

Adolescents, 12 to 16
Mature but informative

Children, 8 to 12
Too mature

INDEX JANUARY TO JUNE, 1938

FEATURE FILMS

A

Accidents Will Happen - - - April
 Adventure's End - - - January
 Adventures of Chico - - - April
 Adventures of Marco Polo, The - - March
 Adventures of Robin Hood, The - - May
 Adventures of Tom Sawyer, The - - March
 African Holiday - - - April
 Air Devils - - - June
 Alexander's Rag Time Band - - June
 Arsene Lupin Returns - - - March

B

Bad Man of Brimstone, The - - February
 Baroness and The Butler, The - - March
 Bar 20 Justice - - - May
 Battle of Broadway - - - May
 Beg, Borrow or Steal - - - January
 Beloved Brat, The - - - April
 Big Broadcast of 1938, The - - March
 Black Doll, The - - - March
 Blind Alibi - - - June
 Bluebeard's Eighth Wife - - - April
 Born to the West - - - February
 Bringing Up Baby - - - March
 Buccaneer, The - - - February
 Bulldog Drummond's Peril - - - April

C

Cassidy of Bar 20 - - - March
 Change of Heart - - - February
 Checkers - - - January
 City Girl - - - February
 Cloistered - - - January
 Coconut Grove - - - June
 College Swing - - - May
 Condemned Women - - - April
 Crashing Hollywood - - - February
 Crime of Dr. Hallet, The - - - April
 Crime School - - - June

D

Dangerous to Know - - - April
 Daughter of Shanghai - - - February
 Devil's Party, The - - - June
 Dinner at The Ritz - - - February
 Divorce of Lady X, The - - - May
 Dr. Rhythm - - - June
 Double Danger - - - March

E

Everybody's Doing It - - - February
 Everybody Sing - - - March
 Every Day's a Holiday - - - February

F

First Hundred Years, The - - - April
 Fools for Scandal - - - April
 Forbidden Valley - - - March
 Four Men and a Prayer - - - May

G

Girl of The Golden West - - - May
 Go Chase Yourself - - - May
 Gold Diggers In Paris - - - June
 Gold Is Where You Find It - - - February
 Goldwyn Follies, The - - - March
 Good-bye, Broadway - - - May

H

Happy Landing - - - March
 Horlem On the Prairie - - - February
 Hawaii Calls - - - April
 Heart of Arizona - - - April
 Her Jungle Love - - - May
 Hitting a New High - - - January
 Hold That Kiss - - - June
 Hollywood Hotel - - - February
 Hunted Men - - - June

I

I Met My Love Again - - - March
 I'll Take Romance - - - March
 In Old Chicago - - - February
 International Settlement - - - March
 Island In the Sky - - - April

J

Jezebel - - - April
 Joy of Living - - - April
 Judge Hardy's Children - - - April
 Jury's Secret, The - - - February

K

Kentucky Moonshine - - - June
 Kidnapped - - - June

L

Lady In the Morgue, The - - - June
 Last Stand, The - - - June
 Law of The Underworld - - - May
 Life and Loves of Beethoven, The - - April
 Little Miss Thoroughbred - - - June
 Love and Hisses - - - February
 Love, Honor and Behave - - - March
 Love Is a Headache - - - February
 Love On a Budget - - - February

M

Mad About Music - - - April
 Maid's Night Out - - - April
 Mannequin - - - February
 Man-Proof - - - February
 Merrily We Live - - - April
 Midnight Intruder, The - - - March
 Mr. Moto's Gamble - - - May

N

Night Spot - - - March
 Nurse From Brooklyn - - - May

O

Of Human Hearts - - - - - March
One Wild Night - - - - - June

P

Paradise For Three - - - - - March
Partners of the Plains - - - - - January
Penrod and His Twin Brother - - - - - February
Penrod's Double Trouble - - - - - May
Port of Seven Seas - - - - - April

Q

Quick Money - - - - - January

R

Radio City Revels - - - - - March
Rascals - - - - - April
Rawhide - - - - - May
Rebecca of Sunnybrook Farm - - - - - April
Reckless Living - - - - - May
Return of The Scarlet Pimpernell, The - - - - - June
River, The - - - - - February
Romance In The Dark - - - - - March
Rosalie - - - - - February

S

Sally, Irene and Mary - - - - - April
Sailing Along - - - - - June
Saint In New York, The - - - - - June
Scandal Street - - - - - March
Sergeant Murphy - - - - - January
She Married An Artist - - - - - March
She's Got Everything - - - - - February
Sinners In Paradise - - - - - June
Slight Case of Murder, A - - - - - March
Snow White - - - - - January
Spy Ring, The - - - - - February
State Police - - - - - May
Stolen Heaven - - - - - June
Swing Your Lady - - - - - February
Swiss Miss - - - - - June

T

Tarzan's Revenge - - - - - February
Test Pilot - - - - - May
This Marriage Business - - - - - April
Three Comrades - - - - - June
Thrill Of a Lifetime - - - - - February
Tip-off Girls - - - - - April
Torchy Blane In Panama - - - - - June
To the Victor - - - - - June
Tovarich - - - - - January
Trip to Paris, A - - - - - May
True Confession - - - - - January

U

Under Western Stars - - - - - May

V

Vivacious Lady - - - - - June

W

Walking Down Broadway - - - - - March
Wells Fargo - - - - - January
White Banners - - - - - June
Wise Girl - - - - - February

Y

Yank At Oxford, A - - - - - March
Yellow Jack - - - - - June
You're a Sweetheart - - - - - January
You're Only Young Once - - - - - January

SHORT SUBJECTS

The Face Behind The Mask - - - - - May
How to Figure Income Tax - - - - - May
The King Without a Crown - - - - - May
The Man Without a Country - - - - - January
Miracle Money - - - - - May
Out Where The Stars Begin - - - - - May
Penny's Party - - - - - May
The Romance of Louisiana - - - - - January
The Romance of Radium - - - - - January
What Price Safety - - - - - May

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J U L Y
1 9 3 8

CONTENTS

Algiers
The Amazing Dr. Clitterhouse
The Birth of a Baby
Blockade
Blond Cheat
Border G-Man
Cowboy from Brooklyn
Crime Ring
Fast Company
Having Wonderful Time
Josette
Keep Smiling
Lord Jeff
My Bill
Mysterious Mr. Moto
Pride of the West
Prison Farm
The Rage of Paris
The Sheik
Speed to Burn
Three Blind Mice
Tropic Holiday
The Toy Wife
When Were You Born?
Wives Under Suspicion
Woman Against Woman
You and Me
Young Fugitives

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FEATURE FILMS

ALGIERS ♦ ♦

Charles Boyer, Sigrid Gurie, Hedy LaMarr, Alan Hale, Joseph Calleia, Gene Lockhart, Nina Koshetz, Johnny Downs. From the French novel, "Pepe le Moto," by Detective Ashelbe. American screen play by John Howard Lawson. Cinematography by James Wong Howe. Music by Vincent Scotto and Mohammed Iqorouchen. Direction by John Cromwell. A Walter Wanger production. United Artists.

Atmosphere—exciting, sinister, and sensual, is the particular quality of this production. It tells the story of *Pepe le Moto*, a notorious French criminal, exiled and living a precarious and hunted existence in the Cabash, the native quarter of Algiers. It is a keen and penetrating study of a man for whom there is no hope; warped in character, loved by women, even admired for certain qualities by men who know what the inevitable end must be and who work deliberately toward that end. This feeling of doom, certain and dreadful, creates a thrilling and emotional climax which, while anticipated, is none the less dramatic. Charles Boyer is exceptionally convincing as *Pepe*, cruel, exacting, courageous, and fascinating, but bitterly unhappy in his exile, for he is trapped in the Cabash as certainly as if he were in jail. Sigrid Gurie is very fine in the role of his Algerian sweetheart. Hedy LaMarr is exquisitely beautiful as the alluring Parisienne whose

arrival in Algiers leads to *Pepe's* ultimate downfall. The men in the cast are very fine also: Joseph Calleia in the role of the crafty Provincial detective; Gene Lockhart as a native informer; Stanley Fields, a member of the band; Alan Hale, the fence for stolen jewels. The local color of the native quarter is unusually interesting. The photography is very beautiful and the musical accompaniment fascinating with its oriental influence.

The production is to be particularly commended because it has used superb cinematic technique to picture the psychological disintegration of a man's character. It is theatrical and melodramatic, but it is exciting and enthralling entertainment.

Adolescents, 12 to 16

Children, 8 to 12

Very soporificated.

No

Not recommended.



THE AMAZING DR. CLITTERHOUSE ♦ ♦

Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins, Donald Crisp, Gale Page, Maxie Rosenbloom, John Litel, Henry O'Neill. From the play by Barre Lyndon. Screen play by John Wexley and John Huston. Direction by Anatole Litvak. First National-Warner Bros.

We are always certain of an interesting performance when Edward G. Robinson is in a cast, and in "The Amazing Dr. Clitterhouse" he has a particularly good role. The

plot is unusual, offering a very different twist to the criminal angle, which amuses and intrigues and leaves the audience with the privilege of its own interpretation. Dr. Clitterhouse is a fashionable and reputable physician who becomes interested in the physical reactions which he believes criminals must have when committing a crime. After using himself as a human guinea pig, he becomes the leader of a real gang, testing out their reactions and his theories with laboratory precision. One thing he overlooks—the human equation, and circumstances become involved. The climax is too sensational to spoil by even suggesting it here. There is humor and exciting suspense, with excellent support given the star by the cast. It is adult entertainment.

Adolescents, 12 to 16
No

Children, 8 to 12
No



THE BIRTH OF A BABY ♦ ♦

Eleanor King, Richard Gordon, Ruth Matteson, Josephine Dunn, Helen Hawley, William Post, Jr. American Committee on Maternal Welfare.

That the subject matter of this film will arouse controversy as to its suitability as entertainment to be seen in public theatres is certain, because individual attitudes on the subject cannot avoid being relative. The picture is, however, a sincere contribution to public health, produced under the auspices of the American Committee on Maternal Welfare which has in its membership some of the most distinguished medical and social service groups in this country. It handles facts frankly and honestly and in the best of taste. It is not a spectacle. It presents the simple facts about childbirth, taking a young wife through her months of pregnancy to the birth of her baby and its care after birth. The family physician is not only her doctor but also her teacher, for he explains by means of charts and diagrams the processes of the development of the baby before birth, and this information, together with suggestions for diet, clothes, and general rules for healthful living, is woven into a well-knit plot which has interest and humor as well. Scrupulous care for scientific accuracy has been taken. The cast is professional, and the direction and photography are excellent. Were the picture restricted to selected audiences its service would be lessened, for only those least needing its message would see it. America's maternal death rate is relatively high, and consequently a documentary film such as this is, instructive, dignified, and honest, is distinctly valuable. The American medical profession is attempting to enlighten the public on all matters of public health.

This is apparently another step to offset ignorance and fear.

Adolescents, 12 to 16
When accompanied by
parents

Children, 8 to 12
Mature: depends
entirely on pa-
rental attitude



BLOCKADE ♦ ♦

Madeline Carroll, Henry Fonda, Leo Carrillo, John Hailiday, Vladimir Sokoloff, Reginald Denny, Robert Warwick, Wm. B. Davidson, Fred Kohler. Story and screen play by John Howard Lawson. Direction by William Dieterle. Walter Wanger-United Artists.

Because it concentrates on the plight of non-combatants in a warring country, "Blockade" is a picture of timely interest. Because it too earnestly announces its theme, it loses force. Under the guise of a spy story it takes the audience to Spain and shows them the horrors of disease, hunger and fear as they react upon the helpless civilians. Through the eyes of *Norma* (Madeleine Carroll), a girl spy, and *Marco* (Henry Fonda), a young farmer turned soldier by necessity, we are shown the complete picture of war with the abhorrent duty, imposed upon spies and soldiers, of conspiring to starve the entire population of a town. The film ends with the temporary thwarting of the besieging powers and *Marco's* impassioned plea against war. Since the political issues are somewhat hazily outlined, the story is sometimes hard to follow, but there is enough action, realism and emotion to sweep the average audience off its feet.

Adolescents, 12 to 16
Mature and
depressing

Children, 8 to 12
No



BLOND CHEAT ♦ ♦

Joan Fontaine, Derrick de Marney, Cecil Kellaway, Cecil Cunningham, Lilian Bond. Original story by Aladar Laszlo. Screen play by Chas. Kaufman, Paul Yawitz, Viola Brothers Shore, Harry Segall. Direction by Joseph Santley. RKO Radio.

Handicapped by an unpleasant title, this proves to be a light and fairly amusing comedy about a mother with social ambition and a father with yearnings for a more solid, business-like son-in-law. A very pretty little actress is employed by *Papa Trent* to act as siren; the proffered reward is financial backing for a play in which she is to star. Some overacting by the main characters and a few dull incidents are offset by clever dialogue and good stage effects.

Adolescents, 12 to 16
Little appeal

Children, 8 to 12
Too mature

BORDER G-MAN ◇ ◇

George O'Brien, Laraine Johnson, Ray Whitley, John Miljan, Rita LaRoy, Edgar Dearing. Screen play by Oliver Drake. From the story by Bernard McConville. Direction by David Howard. RKO Radio.

In a western in which the hero is a G-man instead of a cowboy, George O'Brien as *Jim Gallagher* poses as a ranch foreman and apprehends smugglers who are plotting to ship horses and ammunition over the Mexican Border. Photography of horses being herded through water, beautiful scenery, and exciting action make the picture entertaining.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Questionable

COWBOY FROM BROOKLYN ◇ ◇

Pat O'Brien, Dick Powell, Priscilla Lane, Dick Foran, Ann Sheridan. From the play "Howdy, Stranger," by Robert Sloane and Louis Pelletier, Jr. Screen play by Earl Bacon. Direction by Lloyd Bacon. Warner Bros.

This is a new departure for Dick Powell, a musical semi-western with farcical situations sometimes bordering on burlesque. Enjoyment of the film depends on just how silly one feels for the moment. As *Elly Jordan*, a modern minstrel from Brooklyn with a morbid fear of any beast or bird from a burro to a canary, he is in a predicament when he lands on a dude ranch and is later taken to New York as an authentic rider of the range. Powell has little or no glamor in the part, but he achieves a good characterization and sings as well as usual. The supply of cowboy songs is generous in quantity and unusually tuneful.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Not much interest

CRIME RING ◇ ◇

Allan Lane, Frances Mercer, Clara Blandick, Inez Courtney, Bradley Page, Ben Welden, Walter Miller, Frank M. Thomas. Story by Reginald Taviner. Direction by Leslie Goodwins. RKO Radio.

"Crime Ring" is entertaining of its type. Its hero is a young reporter who assists the district attorney's office in exposing the criminal activities of a fortune-telling racket. Such pictures, however, are of doubtful ethical value. While they may serve to warn some potential victims they give altogether too much instruction in the art of defrauding the public.

Adolescents, 12 to 16
No

Children, 8 to 12
No

FAST COMPANY ◇ ◇

Melvyn Douglas, Florence Rice, Claire Dodd, Shepperd Morgan, Louis Calhern. From the book by Marco Page. Screen play by Marco Page and Harold Tarshis. Direction by Edward Buzzell. M-G-M.

Comparison with "The Thin Man" is inevitable in commenting on a detective story

of this type. The sophisticated, happy relationship between husband and wife, the brittle dialogue, and the light and cynical attitude toward danger, murder, and sudden death are the same, but less arresting now. In this case Melvyn Douglas is a dealer in first editions who discovers stolen volumes and returns them to the insurance company. He is, therefore, unpopular with the thieves, and when he attempts to clear a young friend of the charge of murdering one of the criminals, he is in a particularly dangerous position. The cast is good and the story entertaining even if the treatment does not seem particularly novel.

Adolescents, 12 to 16
Sophisticated

Children, 8 to 12
No

HAVING WONDERFUL TIME ◇ ◇

Ginger Rogers, Douglas Fairbanks, Jr., Peggy Conklin, Lucille Ball, Lee Bowman, Richard Skelton. Adapted from stage play by Marc Connelly. Screen play by Arthur Kober. Direction by Alfred Santell. RKO.

With keen and often brutal clarity the screen picks out and magnifies the human frailties of summer vacationists from the humbler walks of life who are gathered at *Kamp Kare Free* to "have a wonderful time." *Kamp Kare Free*, advertised as a haven of rest, is in reality a madhouse of feverish activity. The characters seen there are familiar types: stenographers enjoying their precious two weeks off from routine, students working out their room and board, the ebullient recreational director with his overstimulating efficiency, the smooth and oily manager, the tired elderly couples looking for youth again. The burlesque is broad—at times funny, at others overdone. "Teddy" (Ginger Roger) falls in love, finds her boy friend unconventionally inclined, punishes him by spending the night in another man's cabin. This sequence is the most amusing, as *Teddy* keeps her would-be Lothario playing backgammon until he collapses from exhaustion. The picture is uneven in quality and does not give much opportunity for Miss Rogers' skill in comedy. Mr. Fairbanks seems miscast in his role.

Adolescents, 12 to 16
No

Children, 8 to 12
No

JOSETTE ◇ ◇

Don Ameche, Simone Simon, Robert Young, Bert Lahr, John Davis, Paul Hurst, William Collier, Sr. Based on a play by Paul Frank and George Fraser. Screen play by James Edward Grant. Direction by Allan Dwan. 20th Century-Fox.

The efforts of two brothers to extricate their slightly wayward father from his infatuation for a dance hall singer lead them pell-mell into a romantic rivalry for the hand

of *Josette's* little understudy. There is much confusion as to identity, a few tears are shed, but in the end it all works out to everyone's satisfaction. It is a flippantly gay musical comedy of the "No, No, Nanette" type, embellished by clever dialogue, diverting situations, and delightful settings, marred by too much drinking. Don Ameche and Robert Young are excellent as the two brothers. Simone Simon is charming and her voice is sweet, if somewhat lacking in volume.

Adolescents, 12 to 16

Too sophisticated

Children, 8 to 12

No



KEEP SMILING ◇ ◇

Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley, Jed Prouty. From an original idea by Frank Fenton and Lynn Root. Screen play by Frances Hyland and Albert Ray. Direction by Herbert I. Leeds. 20th Century-Fox.

This is a more suitable film for Jane Withers than many she has played in recently, for while she is the same irrepressible, quick-witted child, her pranks are those of a girl of her age, never worldly-wise or malicious. When the story opens she is in the midst of a rehearsal of "Julius Caesar" in a fashionable girls' school. Soon the scene shifts to Hollywood where she discovers that her only living relative, a famous director, has fallen upon evil days through drink and extravagance, and it becomes the mission of Jane and his adoring secretary to reclaim him. Good atmosphere pervades the episodes in the "guest home" and behind the scenes in the big studio. The most affecting part is that of the veteran actor (Pedro de Cordoba), whose opportunity comes too late.

Adolescents, 12 to 16

Amusing

Children, 8 to 12

Yes



LORD JEFF ◇ ◇

Freddie Bartholomew, Mickey Rooney, Chas. Coburn, Herbert Mundin, Terry Kilburn, Gale Sondergaard, Peter Ellis. Screen play by James Kevin, McGuinness. From a story by Bradford Ropes, Val Burton and Endre Bohem. Direction by Sam Wood. M-G-M.

"Lord Jeff," in addition to being good entertainment, presents a social problem in a constructive way. Freddie Bartholomew is seen in the role of an English boy who has been the willing accomplice of jewel thieves. He is apprehended by the police, and the Court sends him—not to a reform school—but to the Russel-Cotes Nautical School, Southampton, England, which is one of the Barnardo Homes instituted for the care, training and rehabilitation of destitute orphaned children. The boy finds adjustment difficult, for he is slow to adapt himself to discipline and rules and to recognize the possibilities open to him, until the humane and wise approach

of the faculty and the reactions of the boys themselves arouse the latent fineness of his character.

The story is excellent, with stimulating and entertaining sequences, humor, and real thrills. The boys, with their English and Irish accents, are well cast, Mickey Rooney and Freddie Bartholomew giving their usual fine performances, and a newcomer to the screen, Terry Kilburn, almost stealing the picture with his fresh and delightful charm. Herbert Mundin essays a new type of role for him, and is splendid, as is Charles Coburn as *Captain Briggs*. The picture is worth seeing for its entertaining qualities and also because it treats a serious problem sincerely and effectively.

Adolescents, 12 to 16

Yes; fine

Children, 8 to 12

Yes



MY BILL ◇ ◇

Kay Francis, Bonita Granville, Anita Louise, Bobby Jordan, John Litel, Dickie Moore, Maurice Murphy, Elisabeth Risdon. From the play "Courage," by Tom Barry. Screen play by Vincent Sherman and Robertson White. Direction by John Farrow. Warner Bros.

Kay Francis in the role of the widowed and impoverished mother of four children will be a surprise to movie fans. In "My Bill" she plays the part of *Mary Colbrook*, who, with admirable but misguided courage, has shielded her children from knowledge of their dwindling finances until they happen upon the facts and all but the youngest desert her for a rich aunt. *Bill*, sympathetically played by Dickie Moore, stays by his mother and is the instrument of her eventual good fortune. The plot includes a number of stock situations (such as a crochety old woman whose heart is softened by *Bill's* engaging personality), and some of the action seems overdrawn, particularly the odious behavior of the three selfish children. However, the picture is technically a nicely finished product and the story has considerable appeal, although the allusions to the irregular love affair of the mother and possibly doubtful parentage of the small boy are unnecessary to the plot and out of place in this type of entertainment.

Adolescents, 12 to 16

Perhaps

Children, 8 to 12

Mature problem



MYSTERIOUS MR. MOTO ◇ ◇

Peter Lorre, Mary Maguire, Henry Wilcoxon, Erik Rhodes. Based on the J. P. Marquand character. Screen play by Philip MacDonald and Norman Foster. Direction by Norman Foster. 20th Century-Fox.

In this story *Mr. Moto* endeavors to thwart the grim League of Assassins which is using every means in its power to obtain a new and valuable formula for manufac-

turing steel. Many of the scenes are in the Limehouse section of London where mystery is enshrouded in the heavy fog. The story is well-knit and plausible enough of its type; the murders are committed with neatness and dispatch. Peter Lorre continues his adept characterization of *Mr. Moto* with a commendable supporting cast. Good film of its kind.

Adolescents, 12 to 16
Mature

Children, 8 to 12
Exciting



PRIDE OF THE WEST ◇ ◇

William Boyd, George Hayes, Russell Hayden, Earle Hodgins, Charlotte Field, Billy King. Original by Clarence E. Mulford. Screen play by Nate Watt. Direction by Leslie Selander. Paramount.

A fast-moving *Hopalong Cassidy* western with better than usual dialogue, some nice incidental singing and typical scenic backgrounds beautifully photographed. *Hopalong Cassidy*, summoned by the sheriff's small son and daughter, aids in the recovery of bags of gold which have been stolen from a stage coach.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Depends on the individual



PRISON FARM ◇ ◇

Shirley Ross, Lloyd Nolan, John Howard, J. Carroll Naish, Esther Dale, May Boley. Direction by Louis King. Paramount.

To play upon the sympathies of audiences and to shock them with scenes of amazing brutality seems to be the purpose of this prison melodrama. It tells the story of a girl who is innocently involved in a payroll robbery and is sent to a prison farm along with her sweetheart who actually committed the crime. At the prison farm, all the keepers are either villainous or unfit for their jobs, and the prisoners are subjected to such harsh brutality that sympathy is all on the side of the lawbreaker. The difficulties of the heroine are finally overcome when her lover, dying from injuries received in a horrible fight with a guard, confesses his crime and clears her name. She is last seen happily smiling as she drives away from the institution with the prison doctor whom she is soon to marry. Though adequately produced the film is by no means entertaining and offers nothing constructive.

Adolescents, 12 to 16
Horrible

Children, 8 to 12
Horrible

THE RAGE OF PARIS ◇ ◇

Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Louis Hayward, Helen Broderick. Original story and screen play by Bruce Manning and Felix Jackson. Direction by Henry Koster. Universal.

A treat is in store for audiences who have not heretofore had the opportunity of seeing Danielle Darrieux on the screen. Her American debut in "The Rage of Paris" is a fortunate occasion for film patrons who enjoy frothy, sophisticated comedy. Miss Darrieux with her piquant accent and flair for wearing modish gowns is charming in her role of the little French model who comes to America to hunt a job, finds herself stranded, and, under the tutelage of an ex-chorus girl and financed by a head waiter, essays to win a rich husband. The story makes no claims to plausibility but is handled by Director Henry Koster with an appropriately light touch. The star is supported by an able cast who give uniformly excellent performances.

Adolescents, 12 to 16
Sophisticated

Children, 8 to 12
No



THE SHEIK ◇ ◇

Rudolph Valentino, Agnes Ayres, Adolphe Menjou. From the novel by Edith M. Hull. Direction by George Melford. Jesse L. Lasky.

"The Sheik" of almost two decades ago has been revived and has proved so popular that the decision has been made to release it throughout the nation. The film is worth seeing if only for the purpose of contrasting the productions of that day with those of the present year; one could not believe that such crudities and imperfections existed in a picture which was considered high-grade at the time if one did not have this documentary evidence. There is little attention to lighting effects and composition. The people move spasmodically. Because the film predates the talkies it is necessary to convey the meaning with gestures and facial expressions which register hate, love, fear, jealousy. "The Sheik" was considered wicked in its day, but the unreality of the film in the light of present standards renders it innocuous. The idea of feminine pulchritude of the early 1920's is nothing short of remarkable; Agnes Ayres, with her well-cushioned figure, long crimped hair and dresses which would be difficult to imitate for sheer ugliness, is the target for many of the chortles of the audience. And yet there are not as many laughs as one might expect. There are certain qualities which make for successful pictures at any time: an exciting (if impossible) story, a swiftness of movement and, above all, a

hero who remains vital to this day. Rudolph Valentino, the first of the glamorous young men of the screen, is still the spirit of romantic youth.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
Unsuitable

SPEED TO BURN ♦ ♦

Michael Whalen, Lynn Bari, Marvin Stephens, Henry Armetta, Chick Chandler. Screen play by Robert Ellis and Helen Logan. Based on an original story by Edwin Dial Torquerson. Direction by Otto Brewer. 20th Century-Fox.

The scenario of this picture uses the familiar ingredients of a race track melodrama: devious schemes to put the favorite out of the running, all sorts of foul play at the track, and, of course, a thrilling scene when the hero and his mount make a victorious finish. It departs from the usual routine in that the motivating theme is the heart-warming devotion of a jockey to his horse. Pleasing comedy is introduced in the person of Henry Armetta, cast as the genial Italian who befriends the young jockey.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Little interest

THE TOY WIFE ♦ ♦

Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner, Alma Kruger, Libby Taylor, Theresa Harris. Screen play by Zoe Atkins. Direction by Richard Thorpe. M.G.M.

"Toy Wife" will be called a woman's picture. It may also be called "dated," picturing a woman and a problem of another era. True, it is set in the time of crinolines, slaves, and huge plantations, when men fought duels to save their "honor," but there are always decorative and impractical women, and some men will always seek them and marry them to lighten the weight of serious living, and believe themselves cheated when the "toy wife" is incapable of meeting the issues involved in home-making. Thus, the problem is not entirely one of another day, although women then were convention-bound and had fewer outside resources on which to call for help.

Luise Rainer plays the role of a childlike beauty, raised in Paris, who returns to the plantation near New Orleans with her elder sister and her father, imbued with the desire to marry as soon as possible, because "married women have so much more fun." She unwittingly captivates the man her sister loves, and, ignorant of *Louise's* sentiments, marries him when the latter urges it. Marriage brings her supreme happiness. But after a few years *Louise* comes into the household to bring domestic order out of chaos, and gradually, but relentlessly, she usurps the place *Frou-Frou* should have

held. The child-wife realizes the situation and makes the only sacrifice she thinks she can.

It is a tragic and conventional story which would have become maudlin with less restrained direction and less competent acting. It is not Miss Rainer's best role. Her mannerisms are apparent, but she is convincing for the most part. The climax is her weakest scene. Barbara O'Neil and Alma Kruger are good. Libby Taylor and Theresa Harris are outstanding among the colored supporters. The men's parts are unsympathetic and less interesting. The production is exquisitely costumed and lavishly set, with beautiful details of historic and romantic New Orleans as it was in the middle of the 18th century.

Adolescents, 12 to 16
No: tragic

Children, 8 to 12
No interest

THREE BLIND MICE ♦ ♦

Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver, Pauline Moore, Binnie Barnes. Based on a play by Stephen Powys. Screen play by Brown Holmes and Lynn Starling. Direction by William A. Seiter. 20th Century-Fox.

Three sisters from a midwestern chicken farm decide to take a \$5,000 legacy on the quest for a millionaire husband. Registering at the Santa Barbara Biltmore, the most beautiful sister poses as an heiress with the other two as maid and secretary, and many amusing adventures befall the rural gold-diggers before they reach the goal of fortune and romance. To be sure, the motive is mercenary and a bit sordid, but it is such an absurd plot that it can be taken only as a modern fairy tale. The cast is attractive, the dialogue is sparkling, and farcical situations are cleverly handled. There is more drinking than is necessary for characterization. Those who object to slap-stick will wish the latter part had been subjected to the rigors of the cutting room, but others will enjoy it.

Adolescents, 12 to 16
Rather sophisticated

Children, 8 to 12
No

TROPIC HOLIDAY ♦ ♦

Dorothy Lamour, Bob Burns, Martha Raye, Ray Milland, Binnie Barnes, Tito Guizar, Pepito. Original by Don Hartman and Frank Butler. Screen play by Don Hartman and Frank Butler, John C. Moffitt and Duke Atterbury. Direction by Theodore Reed. Paramount.

Anyone who likes the performers in this picture will enjoy seeing them going through their fun-making antics in the romantic setting of a Mexican village. Highlights of the picture are good songs, Martha Raye and Bob Burns in the arena with a ferocious bull, a Mexican wedding party, and a marimba band.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Little interest

WHEN WERE YOU BORN? ◇ ◇

Margaret Lindsay, Anna May Wong, Lola Lane, Anthony Averill, James Stevenson, Leonard Mudie. Original story by Manly Hall. Screen play by Anthony Coldeway. Direction by William McGann. Warner Bros.

In this film, an astrologer, played with impressive seriousness by Anna May Wong, demonstrates how a Leo in love with an Aries, entering an apartment in conjunction with a Cancer, can cause no end of havoc. Settings and photography are pleasing, but dialogue and the solution of the mystery are rather elementary. A class B picture.

Adolescents, 12 to 16
Poor

Children, 8 to 12
No

WIVES UNDER SUSPICION ◇ ◇

Warren Williams, Gail Patrick, Constance Moore, William Lundigan, Ralph Morgan. Suggested by a play by Ladislaus Fodor. Original screen play by Myles Connolly. Direction by James Whale. Universal.

A certain Los Angeles murder case which recently has been given wide publicity seems to have furnished the basic motif for this picture. Here, however, the focus of interest is not the prisoner but the District Attorney who, following his profession with zest, marks off his convictions on a macabre counting board with ivory skulls. Through a strange parallel of events he finds himself in the same situation as the accused man whom he has been trying to convict. Although he himself does not commit murder he is roused to a murderous frenzy by jealousy of his wife and for the first time is able to realize and understand the passions which actuated the other man. He concludes that "There, but for the grace of God, go I," and the following day in court he asks that the charge be reduced to manslaughter. Acting and direction are unusually capable, but the plotting is mechanical. Whether or not one is in sympathy with the "unwritten law" the subject is an unpleasant one.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
No

WOMAN AGAINST WOMAN ◇ ◇

Herbert Marshall, Virginia Bruce, Mary Astor, Janet Beecher, Marjorie Rambeau, Juanita Quigley. Screen play by Edward Chodorov. From the story "Enemy Territory" by Margaret Culkin Banning. Direction by Robert B. Sinclair. Metro-Goldwyn-Mayer.

Due to good casting and superior production values this film appears less superficial

than it really is. It is a polite examination of the difficulties that are likely to confront a second wife when she has to live in the same town with wife number one. In spite of a great deal of talk the picture provides no panacea for second wives, but may serve as a warning to women who marry without taking into account that a divorce does not always cut a man loose from his first wife's apron strings.

Adolescents, 12 to 16
No

Children, 8 to 12
No

YOU AND ME ◇ ◇

Sylvia Sidney, George Raft, Robert Cummings, Barton MacLane, Harry Carey, Roscoe Karns, Warren Hymer. Screen play by Virginia Van Upp. Direction by Fritz Lang. Paramount.

An incredible story of paroled convicts who reform when shown by a diagram on a blackboard that crime does not pay dividends in dollars and cents! The direction combines realism, symbolism, and sentimentality into a distasteful whole. Strangely, the acting of Miss Sidney and Mr. Raft is sincere enough to hold a measure of interest throughout.

Adolescents, 12 to 16
Impossible

Children, 8 to 12
No

YOUNG FUGITIVES ◇ ◇

Harry Davenport, Robert Wilcox, Dorothea Kent, Larry Blake, Clem Bevans. Screen play by Ben Grauman Kohn and Charles Grayson. Original story by Edward James. Direction by John Rawlins. Universal.

Here is a slight variation of an over-worked theme made acceptable by a good character actor. Henry Davenport as *Joel Bentham* receives an award of fifty thousand dollars because he is the last surviving G. A. R. veteran. Realizing that his erstwhile friends are after his money, he leaves town and goes to live on a farm. He gives shelter to an itinerant girl who becomes his housekeeper, and to the son of an old friend, who accepts his hospitality in order to rob him. The stage is then set for regeneration of the young people and romance. The lovable character of the old soldier is the saving grace in a mediocre film.

Adolescents, 12 to 16
Ethically confused

Children, 8 to 12
No

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CONTENTS

Algiers
The Amazing Dr. Clitterhouse
The Birth of a Baby
Blockade
Blond Cheat
Border G-Man
Cowboy from Brooklyn
Crime Ring
Fast Company
Having Wonderful Time
Josette
Keep Smiling
Lord Jeff
My Bill
Mysterious Mr. Moto
Pride of the West
Prison Farm
The Rage of Paris
The Sheik
Speed to Burn
Three Blind Mice
Tropic Holiday
The Toy Wife
When Were You Born?
Wives Under Suspicion
Woman Against Woman
You and Me
Young Fugitives

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FEATURE FILMS

ALGIERS ♦ ♦

Charles Boyer, Sigrid Gurie, Hedy LaMarr, Alan Hale, Joseph Calleia, Gene Lockhart, Nina Koshetz, Johnny Downs. From the French novel, "Pepe le Moto," by Detective Ashelbe. American screen play by John Howard Lawson. Cinematography by James Wong Howe. Music by Vincent Scotto and Mohammed Igorbouchen. Direction by John Cromwell. A Walter Wanger production. United Artists.

Atmosphere—exciting, sinister, and sensual, is the particular quality of this production. It tells the story of *Pepe le Moto*, a notorious French criminal, exiled and living a precarious and hunted existence in the Cabash, the native quarter of Algiers. It is a keen and penetrating study of a man for whom there is no hope; warped in character, loved by women, even admired for certain qualities by men who know what the inevitable end must be and who work deliberately toward that end. This feeling of doom, certain and dreadful, creates a thrilling and emotional climax which, while anticipated, is none the less dramatic. Charles Boyer is exceptionally convincing as *Pepe*, cruel, exacting, courageous, and fascinating, but bitterly unhappy in his exile, for he is trapped in the Cabash as certainly as if he were in jail. Sigrid Gurie is very fine in the role of his Algerian sweetheart. Hedy LaMarr is exquisitely beautiful as the alluring Parisienne whose

arrival in Algiers leads to *Pepe's* ultimate downfall. The men in the cast are very fine also: Joseph Calleia in the role of the crafty Provincial detective; Gene Lockhart as a native informer; Stanley Fields, a member of the band; Alan Hale, the fence for stolen jewels. The local color of the native quarter is unusually interesting. The photography is very beautiful and the musical accompaniment fascinating with its oriental influence.

The production is to be particularly commended because it has used superb cinematic technique to picture the psychological disintegration of a man's character. It is theatrical and melodramatic, but it is exciting and enthralling entertainment.

Adolescents, 12 to 16

Children, 8 to 12

Very sophisticated.

No

Not recommended.



THE AMAZING DR. CLITTERHOUSE ♦ ♦

Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins, Donald Crisp, Gale Page, Maxie Rosenbloom, John Litel, Henry O'Neill. From the play by Barre Lyndon. Screen play by John Wexley and John Huston. Direction by Anatole Litvak. First National-Warner Bros.

We are always certain of an interesting performance when Edward G. Robinson is in a cast, and in "The Amazing Dr. Clitterhouse" he has a particularly good role. The

plot is unusual, offering a very different twist to the criminal angle, which amuses and intrigues and leaves the audience with the privilege of its own interpretation. Dr. Clitterhouse is a fashionable and reputable physician who becomes interested in the physical reactions which he believes criminals must have when committing a crime. After using himself as a human guinea pig, he becomes the leader of a real gang, testing out their reactions and his theories with laboratory precision. One thing he overlooks—the human equation, and circumstances become involved. The climax is too sensational to spoil by even suggesting it here. There is humor and exciting suspense, with excellent support given the star by the cast. It is adult entertainment.

Adolescents, 12 to 16
No

Children, 8 to 12
No



THE BIRTH OF A BABY ♦ ♦

Eleanor King, Richard Gordon, Ruth Matteson, Josephine Dunn, Helen Hawley, William Post, Jr. American Committee on Maternal Welfare.

That the subject matter of this film will arouse controversy as to its suitability as entertainment to be seen in public theatres is certain, because individual attitudes on the subject cannot avoid being relative. The picture is, however, a sincere contribution to public health, produced under the auspices of the American Committee on Maternal Welfare which has in its membership some of the most distinguished medical and social service groups in this country. It handles facts frankly and honestly and in the best of taste. It is not a spectacle. It presents the simple facts about childbirth, taking a young wife through her months of pregnancy to the birth of her baby and its care after birth. The family physician is not only her doctor but also her teacher, for he explains by means of charts and diagrams the processes of the development of the baby before birth, and this information, together with suggestions for diet, clothes, and general rules for healthful living, is woven into a well-knit plot which has interest and humor as well. Scrupulous care for scientific accuracy has been taken. The cast is professional, and the direction and photography are excellent. Were the picture restricted to selected audiences its service would be lessened, for only those least needing its message would see it. America's maternal death rate is relatively high, and consequently a documentary film such as this is, instructive, dignified, and honest, is distinctly valuable. The American medical profession is attempting to enlighten the public on all matters of public health.

This is apparently another step to offset ignorance and fear.

Adolescents, 12 to 16
When accompanied by
parents

Children, 8 to 12
Mature: depends
entirely on pa-
rental attitude



BLOCKADE ♦ ♦

Madeline Carroll, Henry Fonda, Leo Carrillo, John Halliday, Vladimir Sokoloff, Reginald Denny, Robert Warwick, Wm. B. Davidson, Fred Kohler. Story and screen play by John Howard Lawson. Direction by William Dieterle. Walter Wanger-United Artists.

Because it concentrates on the plight of non-combatants in a warring country, "Blockade" is a picture of timely interest. Because it too earnestly announces its theme, it loses force. Under the guise of a spy story it takes the audience to Spain and shows them the horrors of disease, hunger and fear as they react upon the helpless civilians. Through the eyes of *Norma* (Madeleine Carroll), a girl spy, and *Marco* (Henry Fonda), a young farmer turned soldier by necessity, we are shown the complete picture of war with the abhorrent duty, imposed upon spies and soldiers, of conspiring to starve the entire population of a town. The film ends with the temporary thwarting of the besieging powers and *Marco's* impassioned plea against war. Since the political issues are somewhat hazily outlined, the story is sometimes hard to follow, but there is enough action, realism and emotion to sweep the average audience off its feet.

Adolescents, 12 to 16
Mature and
depressing

Children, 8 to 12
No



BLOND CHEAT ♦ ♦

Joan Fontaine, Derrick de Marney, Cecil Kellaway, Cecil Cunningham, Lilian Bond. Original story by Aladar Laszlo. Screen play by Chas. Kaufman, Paul Yawitz, Viola Brothers Shore, Harry Segall. Direction by Joseph Santley. RKO Radio.

Handicapped by an unpleasant title, this proves to be a light and fairly amusing comedy about a mother with social ambition and a father with yearnings for a more solid, business-like son-in-law. A very pretty little actress is employed by *Papa Trent* to act as siren; the proffered reward is financial backing for a play in which she is to star. Some overacting by the main characters and a few dull incidents are offset by clever dialogue and good stage effects.

Adolescents, 12 to 16
Little appeal

Children, 8 to 12
Too mature

BORDER G-MAN ◇ ◇

George O'Brien, Laraine Johnson, Ray Whitley, John Miljan, Rita LaRoy, Edgar Dearing. Screen play by Oliver Drake. From the story by Bernard McConville. Direction by David Howard. RKO Radio.

In a western in which the hero is a G-man instead of a cowboy, George O'Brien as *Jim Galloway* poses as a ranch foreman and apprehends smugglers who are plotting to ship horses and ammunition over the Mexican Border. Photography of horses being herded through water, beautiful scenery, and exciting action make the picture entertaining.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Questionable

COWBOY FROM BROOKLYN ◇ ◇

Pat O'Brien, Dick Powell, Priscilla Lane, Dick Foran, Ann Sheridan. From the play "Howdy, Stranger," by Robert Sloane and Louis Pelletier, Jr. Screen play by Earl Bacon. Direction by Lloyd Bacon. Warner Bros.

This is a new departure for Dick Powell, a musical semi-western with farcical situations sometimes bordering on burlesque. Enjoyment of the film depends on just how silly one feels for the moment. As *Elly Jordan*, a modern minstrel from Brooklyn with a morbid fear of any beast or bird from a burro to a canary, he is in a predicament when he lands on a dude ranch and is later taken to New York as an authentic rider of the range. Powell has little or no glamor in the part, but he achieves a good characterization and sings as well as usual. The supply of cowboy songs is generous in quantity and unusually tuneful.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Not much interest

CRIME RING ◇ ◇

Allan Lane, Frances Mercer, Clara Blandick, Inez Courtney, Bradley Page, Ben Welden, Walter Miller, Frank M. Thomas. Story by Reginald Taviner. Direction by Leslie Goodwins. RKO Radio.

"Crime Ring" is entertaining of its type. Its hero is a young reporter who assists the district attorney's office in exposing the criminal activities of a fortune-telling racket. Such pictures, however, are of doubtful ethical value. While they may serve to warn some potential victims they give altogether too much instruction in the art of defrauding the public.

Adolescents, 12 to 16

No

Children, 8 to 12

No

FAST COMPANY ◇ ◇

Melvyn Douglas, Florence Rice, Claire Dodd, Shepperd Morgan, Louis Calhern. From the book by Marco Page. Screen play by Marco Page and Harold Tarshis. Direction by Edward Buzzell. M-G-M.

Comparison with "The Thin Man" is inevitable in commenting on a detective story

of this type. The sophisticated, happy relationship between husband and wife, the brittle dialogue, and the light and cynical attitude toward danger, murder, and sudden death are the same, but less arresting now. In this case Melvyn Douglas is a dealer in first editions who discovers stolen volumes and returns them to the insurance company. He is, therefore, unpopular with the thieves, and when he attempts to clear a young friend of the charge of murdering one of the criminals, he is in a particularly dangerous position. The cast is good and the story entertaining even if the treatment does not seem particularly novel.

Adolescents, 12 to 16

Sophisticated

Children, 8 to 12

No

HAVING WONDERFUL TIME ◇ ◇

Ginger Rogers, Douglas Fairbanks, Jr., Peggy Conklin, Lucille Ball, Lee Bowman, Richard Skelton. Adapted from stage play by Marc Connelly. Screen play by Arthur Kober. Direction by Alfred Santell. RKO.

With keen and often brutal clarity the screen picks out and magnifies the human frailties of summer vacationists from the humbler walks of life who are gathered at *Kamp Kare Free* to "have a wonderful time." *Kamp Kare Free*, advertised as a haven of rest, is in reality a madhouse of feverish activity. The characters seen there are familiar types: stenographers enjoying their precious two weeks off from routine, students working out their room and board, the ebullient recreational director with his overstimulating efficiency, the smooth and oily manager, the tired elderly couples looking for youth again. The burlesque is broad—at times funny, at others overdone. "Teddy" (Ginger Roger) falls in love, finds her boy friend unconventionally inclined, punishes him by spending the night in another man's cabin. This sequence is the most amusing, as *Teddy* keeps her would-be Lothario playing backgammon until he collapses from exhaustion. The picture is uneven in quality and does not give much opportunity for Miss Rogers' skill in comedy. Mr. Fairbanks seems miscast in his role.

Adolescents, 12 to 16

No

Children, 8 to 12

No

JOSETTE ◇ ◇

Don Ameche, Simone Simon, Robert Young, Bert Lahr, John Davis, Paul Hurst, William Collier, Sr. Based on a play by Paul Frank and George Fraser. Screen play by James Edward Grant. Direction by Allan Dwan. 20th Century-Fox.

The efforts of two brothers to extricate their slightly wayward father from his infatuation for a dance hall singer lead them pell-mell into a romantic rivalry for the hand

of *Josette's* little understudy. There is much confusion as to identity, a few tears are shed, but in the end it all works out to everyone's satisfaction. It is a flippantly gay musical comedy of the "No, No, Nanette" type, embellished by clever dialogue, diverting situations, and delightful settings, marred by too much drinking. Don Ameche and Robert Young are excellent as the two brothers. Simone Simon is charming and her voice is sweet, if somewhat lacking in volume.

Adolescents, 12 to 16
Too sophisticated

Children, 8 to 12
No



KEEP SMILING ♦ ♦

Jane Withers, Gloria Stuart, Henry Wilcoxon, Helen Westley, Jed Prouty. From an original idea by Frank Fenton and Lynn Root. Screen play by Frances Hyland and Albert Ray. Direction by Herbert I. Leeds. 20th Century-Fox.

This is a more suitable film for Jane Withers than many she has played in recently, for while she is the same irrepressible, quick-witted child, her pranks are those of a girl of her age, never worldly-wise or malicious. When the story opens she is in the midst of a rehearsal of "Julius Caesar" in a fashionable girls' school. Soon the scene shifts to Hollywood where she discovers that her only living relative, a famous director, has fallen upon evil days through drink and extravagance, and it becomes the mission of Jane and his adoring secretary to reclaim him. Good atmosphere pervades the episodes in the "guest home" and behind the scenes in the big studio. The most affecting part is that of the veteran actor (Pedro de Cordoba), whose opportunity comes too late.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
Yes



LORD JEFF ♦ ♦

Freddie Bartholomew, Mickey Rooney, Chas. Coburn, Herbert Mundin, Terry Kilburn, Gale Sondergaard, Peter Ellis. Screen play by James Kevin, McGuinness. From a story by Bradford Ropes, Val Burton and Endre Bohem. Direction by Sam Wood. M-G-M.

"Lord Jeff," in addition to being good entertainment, presents a social problem in a constructive way. Freddie Bartholomew is seen in the role of an English boy who has been the willing accomplice of jewel thieves. He is apprehended by the police, and the Court sends him—not to a reform school—but to the Russel-Cotes Nautical School, Southampton, England, which is one of the Barnado Homes instituted for the care, training and rehabilitation of destitute orphaned children. The boy finds adjustment difficult, for he is slow to adapt himself to discipline and rules and to recognize the possibilities open to him, until the humane and wise approach

of the faculty and the reactions of the boys themselves arouse the latent fineness of his character.

The story is excellent, with stimulating and entertaining sequences, humor, and real thrills. The boys, with their English and Irish accents, are well cast, Mickey Rooney and Freddie Bartholomew giving their usual fine performances, and a newcomer to the screen, Terry Kilburn, almost stealing the picture with his fresh and delightful charm. Herbert Mundin essays a new type of role for him, and is splendid, as is Charles Coburn as *Captain Briggs*. The picture is worth seeing for its entertaining qualities and also because it treats a serious problem sincerely and effectively.

Adolescents, 12 to 16
Yes; fine

Children, 8 to 12
Yes



MY BILL ♦ ♦

Kay Francis, Bonita Granville, Anita Louise, Bobby Jordan, John Litel, Dickie Moore, Maurice Murphy, Elisabeth Risdon. From the play "Courage," by Tom Barry. Screen play by Vincent Sherman and Robertson White. Direction by John Farrow. Warner Bros.

Kay Francis in the role of the widowed and impoverished mother of four children will be a surprise to movie fans. In "My Bill" she plays the part of *Mary Colbrook*, who, with admirable but misguided courage, has shielded her children from knowledge of their dwindling finances until they happen upon the facts and all but the youngest desert her for a rich aunt. *Bill*, sympathetically played by Dickie Moore, stays by his mother and is the instrument of her eventual good fortune. The plot includes a number of stock situations (such as a crochety old woman whose heart is softened by *Bill's* engaging personality), and some of the action seems overdrawn, particularly the odious behavior of the three selfish children. However, the picture is technically a nicely finished product and the story has considerable appeal, although the allusions to the irregular love affair of the mother and possibly doubtful parentage of the small boy are unnecessary to the plot and out of place in this type of entertainment.

Adolescents, 12 to 16
Perhaps

Children, 8 to 12
Mature problem



MYSTERIOUS MR. MOTO ♦ ♦

Peter Lorre, Mary Maguire, Henry Wilcoxon, Erik Rhodes. Based on the J. P. Marquand character. Screen play by Philip MacDonald and Norman Foster. Direction by Norman Foster. 20th Century-Fox.

In this story *Mr. Moto* endeavors to thwart the grim League of Assassins which is using every means in its power to obtain a new and valuable formula for manufac-

turing steel. Many of the scenes are in the Limehouse section of London where mystery is enshrouded in the heavy fog. The story is well-knit and plausible enough of its type; the murders are committed with neatness and dispatch. Peter Lorre continues his adept characterization of *Mr. Moto* with a commendable supporting cast. Good film of its kind.

Adolescents, 12 to 16

Mature

Children, 8 to 12

Exciting



PRIDE OF THE WEST ◇ ◇

William Boyd, George Hayes, Russell Hayden, Earle Hodgins, Charlotte Field, Billy King. Original by Clarence E. Mulford. Screen play by Nate Watt. Direction by Leslie Selander. Paramount.

A fast-moving *Hopalong Cassidy* western with better than usual dialogue, some nice incidental singing and typical scenic backgrounds beautifully photographed. *Hopalong Cassidy*, summoned by the sheriff's small son and daughter, aids in the recovery of bags of gold which have been stolen from a stage coach.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Depends on the individual



PRISON FARM ◇ ◇

Shirley Ross, Lloyd Nolan, John Howard, J. Carroll Naish, Esther Dale, May Boley. Direction by Louis King. Paramount.

To play upon the sympathies of audiences and to shock them with scenes of amazing brutality seems to be the purpose of this prison melodrama. It tells the story of a girl who is innocently involved in a payroll robbery and is sent to a prison farm along with her sweetheart who actually committed the crime. At the prison farm, all the keepers are either villainous or unfit for their jobs, and the prisoners are subjected to such harsh brutality that sympathy is all on the side of the lawbreaker. The difficulties of the heroine are finally overcome when her lover, dying from injuries received in a horrible fight with a guard, confesses his crime and clears her name. She is last seen happily smiling as she drives away from the institution with the prison doctor whom she is soon to marry. Though adequately produced the film is by no means entertaining and offers nothing constructive.

Adolescents, 12 to 16

Horrible

Children, 8 to 12

Horrible

THE RAGE OF PARIS ◇ ◇

Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Louis Hayward, Helen Broderick. Original story and screen play by Bruce Manning and Felix Jackson. Direction by Henry Koster. Universal.

A treat is in store for audiences who have not heretofore had the opportunity of seeing Danielle Darrieux on the screen. Her American debut in "The Rage of Paris" is a fortunate occasion for film patrons who enjoy frothy, sophisticated comedy. Miss Darrieux with her piquant accent and flair for wearing modish gowns is charming in her role of the little French model who comes to America to hunt a job, finds herself stranded, and, under the tutelage of an ex-chorus girl and financed by a head waiter, essays to win a rich husband. The story makes no claims to plausibility but is handled by Director Henry Koster with an appropriately light touch. The star is supported by an able cast who give uniformly excellent performances.

Adolescents, 12 to 16

Sophisticated

Children, 8 to 12

No



THE SHEIK ◇ ◇

Rudolph Valentino, Agnes Ayres, Adolphe Menjou. From the novel by Edith M. Hull. Direction by George Melford. Jesse L. Lasky.

"The Sheik" of almost two decades ago has been revived and has proved so popular that the decision has been made to release it throughout the nation. The film is worth seeing if only for the purpose of contrasting the productions of that day with those of the present year; one could not believe that such crudities and imperfections existed in a picture which was considered high-grade at the time if one did not have this documentary evidence. There is little attention to lighting effects and composition. The people move spasmodically. Because the film predates the talkies it is necessary to convey the meaning with gestures and facial expressions which register hate, love, fear, jealousy. "The Sheik" was considered wicked in its day, but the unreality of the film in the light of present standards renders it innocuous. The idea of feminine pulchritude of the early 1920's is nothing short of remarkable; Agnes Ayres, with her well-cushioned figure, long crimped hair and dresses which would be difficult to imitate for sheer ugliness, is the target for many of the chortles of the audience. And yet there are not as many laughs as one might expect. There are certain qualities which make for successful pictures at any time: an exciting (if impossible) story, a swiftness of movement and, above all, a

hero who remains vital to this day. Rudolph Valentino, the first of the glamorous young men of the screen, is still the spirit of romantic youth.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
Unsuitable

SPEED TO BURN ♦ ♦

Michael Whalen, Lynn Bari, Marvin Stephens, Henry Armetta, Chick Chandler. Screen play by Robert Ellis and Helen Logan. Based on an original story by Edwin Dial Torquerson. Direction by Otto Brewer. 20th Century-Fox.

The scenario of this picture uses the familiar ingredients of a race track melodrama: devious schemes to put the favorite out of the running, all sorts of foul play at the track, and, of course, a thrilling scene when the hero and his mount make a victorious finish. It departs from the usual routine in that the motivating theme is the heart-warming devotion of a jockey to his horse. Pleasing comedy is introduced in the person of Henry Armetta, cast as the genial Italian who befriends the young jockey.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Little interest

THE TOY WIFE ♦ ♦

Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner, Alma Kruger, Libby Taylor, Theresa Harris. Screen play by Zoe Atkins. Direction by Richard Thorpe. M.G.M.

"Toy Wife" will be called a woman's picture. It may also be called "dated," picturing a woman and a problem of another era. True, it is set in the time of crinolines, slaves, and huge plantations, when men fought duels to save their "honor," but there are always decorative and impractical women, and some men will always seek them and marry them to lighten the weight of serious living, and believe themselves cheated when the "toy wife" is incapable of meeting the issues involved in home-making. Thus, the problem is not entirely one of another day, although women then were convention-bound and had fewer outside resources on which to call for help.

Luise Rainer plays the role of a childlike beauty, raised in Paris, who returns to the plantation near New Orleans with her elder sister and her father, imbued with the desire to marry as soon as possible, because "married women have so much more fun." She unwittingly captivates the man her sister loves, and, ignorant of *Louise's* sentiments, marries him when the latter urges it. Marriage brings her supreme happiness. But after a few years *Louise* comes into the household to bring domestic order out of chaos, and gradually, but relentlessly, she usurps the place *Frou-Frou* should have

held. The child-wife realizes the situation and makes the only sacrifice she thinks she can.

It is a tragic and conventional story which would have become maudlin with less restrained direction and less competent acting. It is not Miss Rainer's best role. Her mannerisms are apparent, but she is convincing for the most part. The climax is her weakest scene. Barbara O'Neil and Alma Kruger are good. Libby Taylor and Theresa Harris are outstanding among the colored supporters. The men's parts are unsympathetic and less interesting. The production is exquisitely costumed and lavishly set, with beautiful details of historic and romantic New Orleans as it was in the middle of the 18th century.

Adolescents, 12 to 16
No: tragic

Children, 8 to 12
No interest

THREE BLIND MICE ♦ ♦

Loretta Young, Joel McCrea, David Niven, Stuart Erwin, Marjorie Weaver, Pauline Moore, Binnie Barnes. Based on a play by Stephen Powys. Screen play by Brown Holmes and Lynn Starling. Direction by William A. Seiter. 20th Century-Fox.

Three sisters from a midwestern chicken farm decide to take a \$5,000 legacy on the quest for a millionaire husband. Registering at the Santa Barbara Biltmore, the most beautiful sister poses as an heiress with the other two as maid and secretary, and many amusing adventures befall the rural gold-diggers before they reach the goal of fortune and romance. To be sure, the motive is mercenary and a bit sordid, but it is such an absurd plot that it can be taken only as a modern fairy tale. The cast is attractive, the dialogue is sparkling, and farcical situations are cleverly handled. There is more drinking than is necessary for characterization. Those who object to slap-stick will wish the latter part had been subjected to the rigors of the cutting room, but others will enjoy it.

Adolescents, 12 to 16
Rather sophisticated

Children, 8 to 12
No

TROPIC HOLIDAY ♦ ♦

Dorothy Lamour, Bob Burns, Martha Raye, Ray Milland, Binnie Barnes, Tito Guizar, Pepito. Original by Don Hartman and Frank Butler. Screen play by Don Hartman and Frank Butler, John C. Moffitt and Duke Atteberry. Direction by Theodore Reed. Paramount.

Anyone who likes the performers in this picture will enjoy seeing them going through their fun-making antics in the romantic setting of a Mexican village. Highlights of the picture are good songs, Martha Raye and Bob Burns in the arena with a ferocious bull, a Mexican wedding party, and a marimba band.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Little interest

WHEN WERE YOU BORN? ◇ ◇

Margaret Lindsay, Anna May Wong,, Lola Lane, Anthony Averill, James Stevenson, Leonard Mudie. Original story by Manly Hall. Screen play by Anthony Coldeway. Direction by William McGann. Warner Bros.

In this film, an astrologer, played with impressive seriousness by Anna May Wong, demonstrates how a Leo in love with an Aries, entering an apartment in conjunction with a Cancer, can cause no end of havoc. Settings and photography are pleasing, but dialogue and the solution of the mystery are rather elementary. A class B picture.

Adolescents, 12 to 16
Poor

Children, 8 to 12
No

than it really is. It is a polite examination of the difficulties that are likely to confront a second wife when she has to live in the same town with wife number one. In spite of a great deal of talk the picture provides no panacea for second wives, but may serve as a warning to women who marry without taking into account that a divorce does not always cut a man loose from his first wife's apron strings.

Adolescents, 12 to 16
No

Children, 8 to 12
No

**YOU AND ME** ◇ ◇

Sylvia Sidney, George Raft, Robert Cummings, Barton MacLane, Harry Carey, Roscoe Karns, Warren Hymer. Screen play by Virginia Van Upp. Direction by Fritz Lang. Paramount.

An incredible story of paroled convicts who reform when shown by a diagram on a blackboard that crime does not pay dividends in dollars and cents! The direction combines realism, symbolism, and sentimentality into a distasteful whole. Strangely, the acting of Miss Sidney and Mr. Raft is sincere enough to hold a measure of interest throughout.

Adolescents, 12 to 16
Impossible

Children, 8 to 12
No

**YOUNG FUGITIVES** ◇ ◇

Harry Davenport, Robert Wilcox, Dorothea Kent, Larry Blake, Clem Bevans. Screen play by Ben Grauman Kohn and Charles Grayson. Original story by Edward James. Direction by John Rawlins. Universal.

Here is a slight variation of an over-worked theme made acceptable by a good character actor. Henry Davenport as *Joel Bentham* receives an award of fifty thousand dollars because he is the last surviving G. A. R. veteran. Realizing that his erstwhile friends are after his money, he leaves town and goes to live on a farm. He gives shelter to an itinerant girl who becomes his housekeeper, and to the son of an old friend, who accepts his hospitality in order to rob him. The stage is then set for regeneration of the young people and romance. The lovable character of the old soldier is the saving grace in a mediocre film.

Adolescents, 12 to 16
Ethically confused

Children, 8 to 12
No

WIVES UNDER SUSPICION ◇ ◇

Warren Williams, Gail Patrick, Constance Moore, William Lundigan, Ralph Morgan. Suggested by a play by Ladislaus Fodor. Original screen play by Myles Connolly. Direction by James Whale. Universal.

A certain Los Angeles murder case which recently has been given wide publicity seems to have furnished the basic motif for this picture. Here, however, the focus of interest is not the prisoner but the District Attorney who, following his profession with zest, marks off his convictions on a macabre counting board with ivory skulls. Through a strange parallel of events he finds himself in the same situation as the accused man whom he has been trying to convict. Although he himself does not commit murder he is roused to a murderous frenzy by jealousy of his wife and for the first time is able to realize and understand the passions which actuated the other man. He concludes that "There, but for the grace of God, go I," and the following day in court he asks that the charge be reduced to manslaughter. Acting and direction are unusually capable, but the plotting is mechanical. Whether or not one is in sympathy with the "unwritten law" the subject is an unpleasant one.

Adolescents, 12 to 16
Unsuitable

Children, 8 to 12
No

**WOMAN AGAINST WOMAN** ◇ ◇

Herbert Marshall, Virginia Bruce, Mary Astor, Janet Beecher, Marjorie Rambeau, Juanita Quigley. Screen play by Edward Chodorov. From the story "Enemy Territory" by Margaret Culkin Banning. Direction by Robert B. Sinclair. Metro-Goldwyn-Mayer.

Due to good casting and superior production values this film appears less superficial

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CONTENTS

The Affairs of Annabel
Always Goodbye
Booloo
Boy Meets Girl
Four's a Crowd
Garden of the Moon
I'll Give a Million
Little Miss Broadway
Love Finds Andy Hardy
Marie Antoinette
Meet the Girls
Mother Carey's Chickens
Passport Husband
Professor, Beware!
The Shopworn Angel
Sky Giant
The Texans
Time Out for Murder

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FEATURE FILMS

THE AFFAIRS OF ANNABEL ♦ ♦

Jack Oakie, Lucille Ball, Ruth Donnelly, Bradley Page, Fritz Feld, Thurston Hall, Elizabeth Risdon, Granville Bates, Lee Van Atta. Story by Charles Hoffman. Screen play by Bert Granet and Paul Yawitz. Direction by Ben Stollhoff. R. K. O.

Broadly kidding the publicity agents who stop at nothing to get headlines for their stars, this fast moving farce will please many audiences. Because *Morgan* (Jack Oakie) has a "BIG" idea about a prison story, *Annabel* (Lucille Ball) is put in jail. When she has lingered there, working in the laundry, too long for her comfort, her tolerance departs, and she emerges wrathful and belligerent. Unfortunately her story is scrapped and a new setting devised. By clever scheming, *Morgan* again wins her sympathy, and she agrees to take up general housework to get local color and publicity for the revised plot. Real gunmen get mixed up in the situation, *Annabel's* prison record is a complication, and a boisterous finish provides all the excitement any thrill seeker will desire. The film is not subtle but it is amusing. Lucille Ball does not overplay, and thus she stands out among the other more conventional farceurs.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
No value

ALWAYS GOODBYE ♦ ♦

Barbara Stanwyck, Herbert Marshall, Ian Hunter, Cesar Romero, Lynn Bari, Binnie Barnes, John Russell, Albert Conti, George Davis, Eddy Conrad. Based on story by Gilbert Emery and Douglas Doty. Screen play by Kathryn Scola and Edith Skouras. Direction by Sidney Lanfield. 20th Century-Fox.

To like the story of "Always Goodbye," one must be willing to accept the traditional Hollywood version of "Mother love first and above all." In real life it is not customary for mothers who relinquish illegitimate children to know where the babies are placed, and only in movies can motives, in reality complex, be made to seem as simple and direct as this heroine's. *Margot Weston* decides to give up her child, born after her lover is killed en route to marry her. Through the help of a stranger who saves her from suicide, she places her baby in a home for adoption, obtains work in a dress shop and in a few years becomes a buyer. She then travels to Paris, putting on the sort of miraculous fashion show we expect now of "buyers" in the movies, accidentally meets her child, and deliberately wins his love. Finding the foster father, a wealthy widower, about to marry a girl whom she deems unfit to become her son's mother, she proceeds

to eliminate the girl and marry the gentleman herself, although she admits that she does not love him but is in love with the man who has been her guardian angel throughout the years. The several problems of ethics and morals are somewhat involved, but the production is cleverly done, smoothly directed with humor and good dialogue, so that audiences are swept overboard in an orgy of sentiment. In acting, little John Russell, Cesar Romero, and George Davis in a bit part, take the honors from the stars.

Adolescents, 12 to 16
By no means

Children, 8 to 12
No



BOOLOO ♦ ♦

Colin Tapley, Suratna Asmara, Arthur Lane, Captain Stanley, Nah Laku, Lam Pak, Ah Hoe, Rod DeSouza, Nah Pus, Ah Lee. Screen play by Robert E. Welsh. Based on an original by Clyde E. Elliott. Direction by Clyde E. Elliott. Paramount.

Clyde E. Elliott, who directed "Bring 'Em Back Alive" and "Devil Tiger," brings cinema audiences new thrills in his latest jungle melodrama. The photographic record of nine months spent in the northern Malay Peninsula is the background for the blood-curdling adventures of *Robert Rogers*, a young English explorer. The young man's father had been discredited by the British Exploration Society for his account of a former expedition wherein he told of a white tiger worshipped by the Sakai natives and to which they sacrificed young maidens. Attempting to trap the white tiger, *Rogers* is narrowly missed by the poisoned arrows of infuriated natives, and all other members of the expedition are killed. Fortunately he is able to communicate by short-wave radio with an army outpost and is rescued. The film is entertaining because of the authentic pictures of wild animals in their native surroundings. It is also a tremendously thrilling though somewhat incredible adventure story.

Adolescents, 12 to 16
Interesting but very exciting

Children, 8 to 12
Harrowing



BOY MEETS GIRL ♦ ♦

James Cagney, Pat O'Brien, Marie Wilson, Ralph Bellamy, Frank McHugh, Dick Foran, Bruce Lester, Ronald Reagan, Paul Clark, Penny Singleton, Dennie Moore, Harry Seymour, Bert Hanlon, James Stephenson. Adapted from a play by the same name by Bella and Samuel Spewack. Direction by Lloyd Bacon. Warner Bros.

This hilarious satire on Hollywood, so popular on the stage, is literally translated to the screen, and the laughs depend on the dialogue which is fast and caustic. It pictures studio life gone mad, and the insane antics of a "half baked" personnel. Those

who remember "Once in a Life Time" will see the resemblance, for Hollywood again laughs at its own eccentricities. The treatment is broad, even daring. It may offend some, for the raucous comedy is far from subtle. It is intended for laughter, and the audience may for the most part respond. Personal reactions will be exactly what they were to the stage version—entirely relative. Marie Wilson is excellently cast and gives an outstanding performance. Jimmy Cagney has better opportunities than Pat O'Brien, but they are well paired.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No



FOUR'S A CROWD ♦ ♦

Errol Flynn, Olivia de Havilland, Rosalind Russell, Patric Knowles, Walter Connolly, Hugh Herbert, Herman Bing. From a story by Wallace Sullivan. Screen play by Casey Robinson and Sig Herzig. Direction by Michael Curtiz. Warner Bros.

For completely insane hilarity we recommend "Four's a Crowd." Readers will be spared our analysis of the plot for we are still a bit hazy about it all, although there is an impression left of four distinctly personable young people in love, but changing the object of their affections so rapidly as to make one dizzy; of an eccentric millionaire who plays with toy trains, and of an exciting race between two of the models. It all makes little sense, and it doesn't need to. The cast is superlative. Each plays his lunatic role with just the right amount of restraint, and it is difficult to pick out one without mentioning all. For highlights, possibly the scene when "man bites dog" is one, or when Errol Flynn is talking on the telephone to two sweethearts and making each believe the other call is business, or—but see it yourself for relaxation without brain work.

Adolescents, 12 to 16
Good fun

Children, 8 to 12
Confusing, perhaps but nothing objectionable



GARDEN OF THE MOON ♦ ♦

Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis, Melville Cooper, Isabel Jeans, Mable Todd, Curt Bois, Ray Mayer, Jerry Colonna, Joe Venuti, Jimmie Fidler. Screen play by Jerry Wald and Richard Macaulay. From story by H. Bedford Jones and Barton Browne. Direction by Busby Berkeley. Warner Bros.

John Quinn (Pat O'Brien) is the manager of a California night club. His utter lack of conscience involves him in many feuds—with his orchestra leader, the hotel owners, the union of hat checkers, and finally with Jimmy Fidler (in person) who resents the release of false news stories. *Quinn* is at last humbled,

although not for long! The production is a musical with a rather pretentious night club setting. It glorifies swing music and "Joe Venuti and His Swing Cats" who put in some amusing moments. It is light, hilarious at times, farcical always, and fairly entertaining.

Adolescents, 12 to 16
Passable

Children, 8 to 12
No interest

I'LL GIVE A MILLION ◇ ◇

Warner Baxter, Marjorie Weaver, Peter Lorre, Jean Hersholt, John Carradine, J. Edw. Bromberg, Lynn Bari. Based on a story by Cesare Zavattini and Giaci Mondaini. Screen play by Boris Ingster and Milton Sperling. Direction by Walter Lang. 20th Century-Fox.

Tony Newlander, a young millionaire, comes to the melancholy conclusion that all who surround him are sycophants, caring only for his wealth. He dives from his moving yacht, becomes a tramp, and finds the one for whom he had been seeking, a girl who can be his friend and love him for himself alone. It is a fanciful tale, pleasing because of a delightful vein of humor, good acting, and a sound appraisal of the things which are really worth while. It plays a new variation on the theme that friendship and happiness cannot be measured in dollars and cents.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Too mature

LITTLE MISS BROADWAY ◇ ◇

Shirley Temple, George Murphy, Jimmy Durante, Edna Mae Oliver, George Barbier, Edward Ellis, Phyllis Brooks, Donald Meek. Original screen play by Harry Tugend and Jack Yellen. Direction by Irving Cummings. 20th Century-Fox.

Apparently Shirley Temple must always have a vaudeville, radio, or stage background to allow her to sing and dance, but it does not seem to matter much, since it is her winsome charm and her showmanship which captivate. As *Betsy Brown*, the adopted daughter of *Pop* who runs a cheap hotel patronized chiefly by actors out of jobs, she softens the heart of a wealthy and eccentric spinster and saves the day for *Pop* and his roomers. The story is flimsy but adequate. Shirley handles several emotional scenes deftly and otherwise delights. George Murphy's dancing is pleasing, and the supporting cast is good.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Yes

LOVE FINDS ANDY HARDY ◇ ◇

Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Judy Garland, Lana Turner, Ann Rutherford. From stories by Vivian R. Bretherton. Screen play by William Ludwig. Direction by George B. Seitz. M-G-M.

Here is a welcome addition to the series of pictures about the *Hardy* family. When

young *Andy* falls in love with *Polly* and to win her favor attempts to buy a car without parental permission, he gets into many difficulties and is saved from his troubles by a sympathetic little girl next door. (Judy Garland) She even goes to the dance with him when *Polly* refuses to be present and, when she is requested to sing by the band leader, performs so well that she captivates the audience. It is a wholesome and humorous story of a normal family, Lewis Stone being particularly good as the sensible, far-seeing father, Mickey Rooney most amusing as the boy *Andy*.

Adolescents, 12 to 16
Good

Children, 8 to 12
Interesting

MARIE ANTOINETTE ◇ ◇

Norma Shearer, Tyrone Power, John Barrymore, Robert Morley, Anita Louise, Joseph Schildkraut, Gladys George, Henry Stephenson. Screen play by Claudine West, Donald Ogden Stewart and Ernest Vajda. Direction by W. S. Van Dyke II. M-G-M.

In all the pageant of history there has never been a court more glittering and more extravagantly beautiful than that of Louis XVI, and if one were to read stacks of dusty volumes on the period one could not gain the living impression of that court that one obtains in viewing this production based on the life of the pampered and hapless Marie Antoinette. The story follows closely the biography of Stefan Zweig, which is probably the fairest evaluation of the queen's character and which also brings to light the influence in her life of the Swedish Count Fersen who loved her deeply and strove to avert the approaching doom. The first part of the picture is all magnificence: the lofty palace rooms at Versailles crowded with richly garbed courtiers. The costumes, preeminently those of Norma Shearer, set off by elaborate wigs, are gorgeous beyond those of any past production. Then faintly at first comes the murmur of the suffering and unrest of the French people, ever recurring like a motif in a symphony, growing in volume and intensity till it breaks like a roaring sea upon the aristocrats and the ill-starred royalty. "After me the deluge" Louis XV had prophesied. The latter part of the picture is heart-rending: confinement in the Tuileries, the desperate attempt at escape, the squalid prison, the pitiless separation of husband and wife, mother and son, the inexorable guillotine. Throughout the film the acting is capable. Norma Shearer in the title role develops from the careless, heartfree girl to the tragic queen of the closing scenes. Robert Morley as the king, trapped by his inferiority complex, is outstanding. John Barrymore gives one of his finest performances as Louis XV; Tyrone Power lends the suitable romantic tone, and

Joseph Schildkraut is the soul of Latin duplicity. So on down to the minor roles. The direction is unusually fine, and the musical score by Herbert Stothart increases the emotional and aesthetic values.

Adolescents, 12 to 16
Good historical values
but rather mature

Children, 8 to 12
Too harrowing



MEET THE GIRLS



June Lang, Lynn Bari, Robert Allen, Ruth Donnelly, Gene Lockhart, Erik Rhodes, Wally Vernon, Constantine Romanoff. Original screen play by Marguerite Roberts. Direction by Eugene Forde. 20th Century-Fox.

This is thoroughly cheap, pointless picture about two women night club entertainers who lose their job after a brawl in a Honolulu cafe and try to make their fare back to the United States by gambling. Their adventures are anything but edifying.

Adolescents, 12 to 16
No

Children, 8 to 12
No



MOTHER CAREY'S CHICKENS



Anne Shirley, Ruby Keeler, James Ellison, Fay Bainter, Walter Brennan, Donnie Dunagan, Frank Albertson, Alma Kruger, Margaret Hamilton, Jackie Moran. From the novel by Kate Douglas Wiggin and the play by Kate Douglas Wiggin and Rachel Crothers. Screen play by S. K. Lauren and Gertrude Purcell. Direction by Rowland V. Lee. R. K. O. Radio.

There is something reminiscent of "Little Women" in this picture, although the period depicted is a few decades later. It has the same simplicity and charm and homespun humor, and one becomes very fond of all the members of the family from *Mother Carey* (Fay Bainter) to three year old *Peter* who is the most delightfully naughty small boy who has appeared in the films for some time. The four children call themselves *Mother Carey's Chickens* because they have wandered from one place to another to be with their father, an officer in the navy. How they find a haven in a beautiful, old-fashioned home is the theme of the story. The costumes are quaint and charming, the humor is natural, and the characterizations are unusually good.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Yes



PASSPORT HUSBAND



Stuart Erwin, Pauline Moore, Douglas Fowley, Joan Woodbury. Based on a story by Hilda Stone. Screen play by Karen De Wolf and Robert Chapin. Direction by James Tinling. 20th Century-Fox.

This is a slapstick comedy with an involved far-fetched plot concerning a simple-minded, honest bus-boy in a cabaret, who is used as a tool by gangsters and married to a rumba dancer to save her from deportation. In the end he becomes their nemesis. Stuart Erwin's

characterization is the one bright spot in a tiresome film.

Adolescents, 12 to 16
Not recommended

Children, 8 to 12
No



PROFESSOR, BEWARE!



Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander, William Frawley, Thurston Hall. From an original story by Cramp-ton Harris, Francis M. and Marian B. Cockrell. Screen play by Delmar Daves. Direction by Elliott Nugent. Paramount.

Professor Lambert, Egyptologist, is bound for the country of the Pharaohs to procure missing tablets anent the ancient love affair of *Neferus* and *Anebi*. By mischance he lands in jail, escapes and rides the brakebeams towards his destination, in his befuddled mind identifying himself with the ancient *Neferus*. Miraculously enough, the modern edition of *Anebi* is endowed with a yacht. Like most of Harold Lloyd's pictures, this one abounds in slapstick and has many amusing adventures. It is not up to his usual standard as it drags at intervals and the comedy is sometimes forced. Rating as a family picture, it has enough hilarious episodes to keep the children diverted, although some of the references are beyond their understanding.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Yes



THE SHOPWORN ANGEL



Margaret Sullavan, James Stewart, Walter Pidgeon, Hattie McDaniel, Alan Curtis, Sam Levene. Based on a story by Dana Burnet. Screen play by Waldo Salt. Direction by H. C. Potter. M-G-M.

There is depth and genuine interest in this production. The story is one which has been enacted successfully on the screen before, but with the swift passage of time and pictures, many will have forgotten it. This version is a worthy successor. It reaches a high emotional standard and is one of the few recent productions which deserves whole-hearted praise. It takes us back to the period of the Great War when the first American divisions were embarking for overseas, and it faithfully pictures the tension and the subtle war hysteria which colored American reactions at the time, making the most unconventional situations seem plausible and even right. The story tells what happens to a hard, sophisticated actress whose cynical attitude toward life is completely altered when she comes in contact with a genuine, artless youth from a Western ranch, who is en route to the front. Her sacrifice for his happiness is believable, and the ending, while melodramatic, is satisfying because in no other way could his ideal have remained untarnished. It is beautifully produced with

stellar performances by Miss Sullavan, James Stewart, and Walter Pidgeon. The dialogue and settings are unusually good.

Adolescents, 12 to 16
Too mature

Children, 8 to 12
Unsuitable

SKY GIANT ◇ ◇

Richard Dix, Chester Morris, Joan Fontaine, Harry Carey. Story and screen play by Lionel Houser. Photography by Nicholas Musuraca. Direction by Lew Landers. R.K.O.

"Sky Giant" has a routine melodramatic plot and a climax which is a decided let-down. On the other hand it deals with the training of transport pilots and has several scenes of flying which are of real interest. The cast includes Richard Dix whose personality registers pleasantly, Chester Morris who has not been seen frequently of late and who also is an agreeable choice, Harry Carey who is given the unsympathetic role of an ex-army instructor whose strict discipline in the aeronautical school seems too high-handed and pointless, and Miss Fontaine who is an attractive and unaffected heroine. Rivalry between Dix and Morris is the pivotal problem, and the "simple" device of friendly divorce the panacea. Without divorce, what would movie plotters do to get a happy ending? The expedition over Alaska to lay out a route for transport planes is the weakest part of the picture.

Adolescents, 12 to 16
Flying incidents of interest

Children, 8 to 12
Too exciting and little value

THE TEXANS ◇ ◇

Joan Bennett, Randolph Scott, May Robeson, Walter Brennan, Robert Barrat, Harvey Stephens, Francis Ford, Bill Roberts, Raymond Hatton, Clarence Wilson. Based on a story by Emerson Hough. Direction by James Hogan. Paramount.

"The Texans" is a portrayal of conditions in Texas following the Civil War, when

the Southerners suffered innumerable injustices at the hands of carpet-baggers. Joan Bennett as *Ivy Presnell* represents the rebellious spirit of the South. She defies the authority of the Northern interlopers and plans to drive a herd of 10,000 head of cattle across the Rio Grande into Mexico to escape the newly imposed tax on livestock. *Kirk*, an admirer, tries to convince her of the futility of such a plan, but she stubbornly persists, and the long trek starts. A grass fire, a stampede, an attack by Indians, and a dust storm harass the travelers and make a series of magnificent spectacles. But unfortunately these scenes are not enough to make the production worth while. The contrast between the grandeur of the setting and the triteness of the story is distressing, and the harder the actors try to make their parts effective, the more painful is the result.

Adolescents, 12 to 16
Passable

Children, 8 to 12
No

TIME OUT FOR MURDER ◇ ◇

Gloria Stuart, Michael Whalen, Douglas Fowley, Robert Kellard, Chick Chandler, Jane Darwell, Jean Rogers, June Gale. Based on an original story by Irving Reis. Direction by H. Bruce Humberstone. 20th Century-Fox.

A telephone "time girl," hears a shot over the phone and thus is able to give evidence to establish an alibi for her sweetheart, *Johnny Martin*. Why *Johnny* was suspected of committing a murder and who really did commit it are eventually explained, and the murderer is conveniently shot by a gangster. The plot depends on an unusual number of coincidences but it all moves along smoothly and rapidly enough to sustain interest.

Adolescents, 12 to 16
Too sophisticated and ethically unsound

Children, 8 to 12
No

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CONTENTS

Always in Trouble
Army Girl
Blockheads
Broadway Musketeers
Bulldog Drummond in Africa
Carefree
The Chaser
The Crowd Roars
Four Daughters
Freshman Year
Fugitives for a Night
Gateway
Girls on Probation
Give Me a Sailor
I'm From the City
In Old Mexico
Letter of Introduction
Little Tough Guy
Mr. Moto's Last Warning
My Lucky Star
Rich Man, Poor Girl
Road Demon
Safety in Numbers
Sing You Sinners
Smashing the Rackets
Spawn of the North
Three Loves Has Nancy

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FEATURE FILMS

ALWAYS IN TROUBLE ♦ ♦

Jane Withers, Jean Rogers, Arthur Treacher, Robert Kellard, Eddie Collins, Andrew Tombes, Nana Bryant, Joan Woodbury. Screen play by Karen De Wolf and Robert Chapin from an original by Albert Treyner and Jeff Moffitt. Direction by Joseph Santley. 20th Century-Fox.

In a proposterous mixture of melodrama and slapstick, Jane Withers plays the part of a precocious hard-boiled child who involves her entire family in a ship-wreck and then extricates them by a series of impossible tricks. For admirers of Miss Withers' pictures this may offer passable entertainment.

 Adolescents, 12 to 16
 Poor

 Children, 8 to 12
 Undesirable

ARMY GIRL ♦ ♦

Preston Foster, James Gleason, H. B. Warner, Madge Evans, Neil Hamilton, Ruth Donnelly, Billy Gilbert, Guinn Williams. Direction by George Nicholls, Jr. Republic.

"Army Girl" is less about a girl than about a belligerent, hardy little tank that cavorts over the desert to prove that a tank corps is likely to be more efficient in war maneuvers than a seasoned cavalry troop. The girl is the Colonel's daughter. When an army engineer is sent to the cavalry post to demonstrate the performance of his miniature tank, she plans to make the newcomer ridiculous, but falls in love with him in-

stead. As the story progresses, the bitter resentment of the cavalymen and the jealousy of one officer lead to a tragedy and the court-martial of an innocent man. The plot is not the best part of the picture, but the setting is new and the race between the tank and the cavalry is thrilling. H. B. Warner gives dignity and sympathy to the role of the Colonel and Madge Evans is a pleasing heroine. Others are capable and convincing in stereotyped characterizations.

 Adolescents, 12 to 16
 Yes

 Children, 8 to 12
 Little interest

BLOCKHEADS ♦ ♦

Stan Laurel, Oliver Hardy, Patricia Ellis, Billy Gilbert, Minna Gombell. Screen play by Charles Rogers, Harry Langdon, Felix Adler, James Parrott and Arnold Belgard. Direction of John G. Blystone. Hal Roach-M. G. M.

Laurel remains in the trenches for twenty years, awaiting the return of his buddies who went "over the top." He finally returns to America, is rescued from a soldiers' home by his friend Hardy, and reciprocates by submerging him in a series of domestic difficulties. Characterized by the usual brand of slap-stick, this would make an entertaining short subject, but it contains scanty material for a full length picture.

 Adolescents, 12 to 16
 If they like slap-stick

 Children, 8 to 12
 Yes

BROADWAY MUSKETEERS ◇ ◇

Margaret Lindsay, Ann Sheridan, Marie Wilson, John Litel, Janet Chapman, Dick Purcell. Original screen play by Don Ryan and Kenneth Gamet. Direction by John Farrow. Warner Bros.-First National.

Three young women, *Isabel, Fay, and Connie*, agree to hold a birthday party once a year to report the main events of their lives. *Isabel* who is bored by too much good fortune, lets the worth while things in life escape her and ends in tragedy. *Fay* finds complete happiness because she is able to appreciate home and a good husband. *Connie* too finds her heart's desire. The passage of time is artistically handled. Repetition of the birthday dinners, with the variations which each year brings about, is a triumph of direction. Utilizing as it does so many of the sure fire elements of pathos, suspense, and humor, this picture is destined to be popular. Morals are obvious, but good acting and direction keep the story from being banal and preachy.

Adolescents, 12 to 16
Too mature

Children, 8 to 12
Unsuitable



BULLDOG DRUMMOND IN AFRICA ◇ ◇

John Howard, Heather Angel, H. B. Warner, Reginald Denny, E. E. Clive, J. Carrol Naish. Based on "Challenge" by H. C. McNeile. Screen play by Garnett Weston. Direction by Louis King. Paramount.

Captain Drummond is really going to marry *Phyllis* this time. But hold everything! When she calls for *Colonel Neilson*, she finds that he has been abducted and whisked away to Africa by an international spy, and the wedding party becomes a crime hunt. The first part of the film is pleasing with delightful English dialogue and amusing situations, but the second half is fantastic and almost too horrible for endurance. One is held in suspense for fear the kidnapped victim will be eaten alive by a starving lion which eventually claws its master to death. On the credit side are placed the fine photographic studies of Morocco and the efficient acting of H. B. Warner and John Howard.

Adolescents, 12 to 16
Too brutal

Children, 8 to 12
Too brutal



CAREFREE ◇ ◇

Fred Astaire, Ginger Rogers, Ralph Bellamy, Luella Gear, Clarence Kolb. Screen play by Allan Scott and Ernest Pagano. Based on original idea by Marian Ainslee and Guy Endore. Direction by Mark Sandrich. R.K.O.

Here is good news for all Astaire-Rogers fans! This time Astaire is a psychiatrist who is asked to treat his best friend's off-again-on-again fiancée, Ginger Rogers, in an effort to make her more constant. Instead of responding properly to the treatment, she

falls in love with the doctor and the fun is on. The scenario is exceptionally clever. There are several good tunes and unusually good dance routines. Most beautiful of all is the dance done in slow motion which occurs in Ginger Rogers' dream.

Adolescents, 12 to 16
Good

Children, 8 to 12
Good if interested



THE CHASER ◇ ◇

Dennis O'Keefe, Ann Morriss, Lewis Stone, Nat Pendleton, Henry O'Neill. Screen play by Everett Freeman, Harry Ruskin and Bella and Samuel Spewack. Based on an original story by Chandler Sprague and Howard E. Rogers. Direction by Edwin L. Marin. M. G. M.

Another racket is exposed in "The Chaser" which portrays a shyster lawyer who hunts up victims of accidents and persuades them to sue for large sums on trumped up evidence and inadequate grounds. The story concerns a plot to trap the shyster through a girl posing as an accident victim. The two fall in love, and after various complications, we are given to understand that the girl is going to succeed in reforming her husband. The film is in the pot-boiler class.

Adolescents, 12 to 16
Poor

Children, 8 to 12
No



THE CROWD ROARS ◇ ◇

Robert Taylor, Edward Arnold, Frank Morgan, Maureen O'Sullivan, William Gargan, Lionel Stander, Jane Wyman. From a story by George Bruce. Screen play by Thomas Lennon, George Bruce, George Oppenheimer. Direction by Richard Thorpe. M. G. M.

With the completion of this film Robert Taylor should be established as a red-corpusculated, tough-skinned hero, popular with sports-loving males as well as the feminine contingent. As *Tommy McCoy*, born in the slums, fathered by an exasperating drunkard, he fights his way upward in the only way open to him, the boxing arena. To offset his father's debts he is forced to fight under the sponsorship of a big-time gambler and racketeer, and he falls in love with the gambler's daughter. It is melodramatic to be sure; the beginning and the ending drag somewhat, and ethical values are not always clear cut. However, the cast is unusually good with praise due Robert Taylor, Frank Morgan, Edward Arnold, Maureen O'Sullivan and others; there are pleasing comedy bits, and for those who are interested in prize-fighting the film is high in entertainment values.

Adolescents, 12 to 16
Questionable

Children, 8 to 12
Too much violence

FOUR DAUGHTERS ◇ ◇

Priscilla Lane, Rosemary Lane, Lola Lane, Gale Page, Claude Rains, John Garfield, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson. Screen play by Julius J. Epstein and Lenore Coffee, from the Cosmopolitan story by Fannie Hurst. Direction by Michael Curtiz. Warner Bros.

"Four Daughters" has a rare charm that cannot be described by any of the stock adjectives usually applied to outstanding pictures, yet it tells a simple story so effectively that the episodes and characters will long delight the "inward eye" of cinema audiences. Something of the endearing quality of *Little Women* is to be found in the story of the four *Lemp* sisters, their delightful father and lovable old *Aunt Etta*. In the opening scene they are all living at home. Only one has a serious beau, and the youngest has vowed never to marry because she is so completely happy in the present that she cannot imagine ever wanting to leave the family circle. When the picture ends, love has brought both happiness and tragedy to the household but their idealism and deep mutual affection has kept their home intact. All the players are eminently satisfactory but Priscilla Lane is the most vivid of the sisters, and Jules Garfield, as the pathetically cynical young orchestrator, makes an unforgettable contribution to screen portraiture. Claude Rains, as the father, and May Robson, as *Aunt Etta*, are ideally cast.

Adolescents, 12 to 16
Yes, though mature

Children, 8 to 12
Too mature



FRESHMAN YEAR ◇ ◇

Constance Moore, William Lundigan, Dixie Dunbar, Stanley Hughes, Ernest Truex, Frank Melton, Tommy Wonder. Original story by Thomas Ahearn and F. Murray Grossman. Direction by Frank McDonald. Universal.

Amusing but negligible, "Freshman Year" will please those who are seeking comedy of the lightest type. The plot offers no innovations in the formula-made college pictures. Chief events pictured are the Freshman-Sophomore rush and the appearance of the Freshman edition of the college paper containing a diatribe against one of the professors, fraternity pledging, and a light opera which gives an opportunity for the use of swing music. Lundigan gives a good performance as *Bob*; even better is Truex as the absent-minded professor.

Adolescents, 12 to 16
Light fun

Children, 8 to 12
Not much interest

FUGITIVES FOR A NIGHT ◇ ◇

Frank Albertson, Eleanor Lynn, Allan Lane, Bradley Page, Adrianna Ames, Jonathan Hale, Russell Hicks, Paul Guilfoyle. Screen play by Dalton Trumble. R. K. O.

In the beginning this picture seems to be about to develop the thesis that it is nobler to run a hot-dog stand than to be the stooge for a self-centered actor. However, it shifts its course and becomes a mediocre murder mystery with a desert gambling club as background. It is a waste of time.

Adolescents, 12 to 16
Poor

Children, 8 to 12
No



GATEWAY ◇ ◇

Don Ameche, Arleen Whelan, Gregory Ratoff, Binnie Barnes, Gilbert Roland, Raymond Walburn, John Carradine. Based on a story by Walter Reisch. Screen play by Trotti Lamar. Direction by Alfred Werker. 20th Century-Fox.

The story relates the vicissitudes of an Irish girl traveling second class on a large liner to meet her fiance in the United States. A reporter inadvertently involves her in a ship scandal which jeopardizes her chances for admission. He eventually evens the score by falling in love with her, but meanwhile there is excellent opportunity for a descriptive account of Ellis Island and a colorful if slightly overdrawn picture of the various types of people knocking at the gates of America. There is an interesting presentation of the difficulties met by immigration officials in attempting to deal fairly and sympathetically with the newcomers. Although Don Ameche is agreeable as the reporter, he is not so effective as in some of his former roles. Arleen Whelan is suitably cast.

Adolescents, 12 to 16
Interesting

Children, 8 to 12
Mature



GIRLS ON PROBATION ◇ ◇

Jane Bryan, Ronald Reagan, Anthony Averill, Shelia Bromley, Henry O'Neill. Original screen play by Crane Wilbur. Direction by William McCann. Warner Bros.

"Girls on Probation" is a run-of-the-mill social drama dealing with the tribulations of a young girl who, through bad associations, has come under the jurisdiction of the Court. There is no new or interesting light shed on the problem, but the personalities of the leading players attract enough sympathy to hold the interest of the average onlooker.

Adolescents, 12 to 16
Not good enough to compensate for sordid atmosphere

Children, 8 to 12
Unsuitable

GIVE ME A SAILOR ◇ ◇

Martha Raye, Bob Hope, Betty Grable, Jack Whiting. Based on a play by Anne Nichols. Screen play by Doris Anderson and Frank Butler. Direction by Elliott Nugent. Paramount.

Two sisters, one endowed with a beautiful face and the other with perfect legs and the ability to cook, are both in love with one brother, while the other brother is in love with the pretty face. It is all quite clear to begin with, but by the time affections are shifted from one to another in the quartet with the speed of a gyroscope, it takes an agile mind to follow the course of true love. Most of the parts are stagey and there is a good deal of slap-stick. Martha Raye is not so rampantly comic as usual.

Adolescents, 12 to 16

Depends on taste

Children, 8 to 12

Probably funny

I'M FROM THE CITY ◇ ◇

Joe Penner, Richard Lane, Lorraine Krueger, Paul Guilfoyle, Kay Sutton. Story by Ben Holmes. Screen play by Nicholas T. Barrows, Rob't St. Clair and John Grey. Direction by Ben Holmes. R. K. O. Radio.

Most children, a good many college students, and a lot of older people enjoy Joe Penner. For those the film is recommended; all others should be forewarned. It contains broad humor with grunts and grimaces and the antics of a moron to keep the plot rolling. Unfortunately a similar story has been used in a recent film. *Pete*, hampered by an unnatural horror of horses, is transformed into a brilliant circus rider by the hypnotic power of *Ollie*, who acts as his agent. *Ollie* eventually sells the services of this equestrian marvel to an old lady in order that he may compete in a bareback obstacle race in the wild and wooly west. The race at the end of the film with *Pete* holding over his head a flapping duck which emits sounds to simulate human language is simply hilarious whether one likes Joe Penner or not.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Very funny

IN OLD MEXICO ◇ ◇

William Boyd, George Hayes, Russell Hayden, Paul Sutton, Betty Amann. Based on story by Clarence E. Mulford. Screen play by Harrison Jacobs. Direction by Edward D. Venturini. Paramount.

Hopalong, the unflinching, avenges the death of the son of a Mexican general, in whose home he is an honored guest. The story uses all the stock situations of the usual Western, is not particularly well written or acted, but is chiefly notable for the beautiful outdoor scenes with great sweeps of country, the excellent riding and the interesting views of Mexican life. The musical accompaniment adds a certain charm.

Adolescents, 12 to 16

Yes

Children, 8 to 12

Too exciting

LETTER OF INTRODUCTION ◇ ◇

Adolphe Menjou, Andrea Leeds, Edgar Bergen and Charlie McCarthy, George Murphy, Rita Johnson, Ann Sheridan. Screen play by Sheridan Gibney and Leonard Spigelglass. Based on an original story by Bernice Boone. Direction by John M. Stahl. Universal.

Most people will find high entertainment value in this story of the theatre. It is especially well cast and expertly combines the hilarious comedy of Edgar Bergen and Charlie McCarthy with a serious and affecting story. Adolph Menjou plays the tragic role of *John Mannering*, a former matinee idol. Andrea Leeds as *Kay Martin* comes to him with a letter to show that she is his daughter whom he deserted as a child. *Mannering* wishes to help her gain an opening in the theatre, but to reveal to the public his cleverly concealed age and the existence of a grown daughter proves too great a sacrifice. *Kay's* romance and promise of success, together with the comic sequences in the film, remove it from the category of tragedy.

Adolescents, 12 to 16

Very mature—sophisticated background

Children, 8 to 12

No

LITTLE TOUGH GUY ◇ ◇

Robert Wilcox, Helen Parrish, Marjorie Main, Jackie Searl, Peggy Stewart, Ed Pawley, Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley, Hally Chester, David Gorcey. Screen play by Gilson Brown and Brenda Weisberg. Original story by Brenda Weisberg. Direction by Harold Young. Universal.

Here is another picture in the boy gang cycle using the "Déad End" Kids. This time one of the boys, *Johnny Boylan*, is leader of a group of lower New York High School boys whose interests are aviation and whittling. Sensitive and intelligent, he is deeply touched when his father is taken to jail for the unintentional murder of a strike-breaking policeman. His querulous shrew of a mother thinks only of her own disgrace, not of the family tragedy. *Kay Boylan*, pretty and pert, is the inevitable older sister who works as a clerk to support the others. Due to the notoriety, she loses her job and breaks her engagement, the Boylans are asked to move, and *Johnny* is snubbed by his friends. Within a short time after the trial which sends *Jim Boylan* to the death house, his family is living in poverty of a typical slum district. *Johnny* is selling papers, having beaten up "*Pig*," the former leader of the gang. Between editions, he learns to enjoy the gang's tricks (swiping fruit, etc.) and gradually becomes thoroughly tough. With a touch of propaganda against police strike-breaking methods and court injustice, the story shows *Johnny's* moral downfall due to

poor environment. In the end, understanding and inherent fineness bring regeneration. The social problem is the old one of poverty and crime and their inevitable character warping. The film is necessarily sombre, though somewhat lightened by comedy touches. Due to the realistic portrayal of the boys it holds attention throughout despite its fairly obvious denouement and the fact that the solution seems too easy and simple to be entirely convincing.

Adolescents, 12 to 16
No. Needs adult evaluation

Children, 8 to 12
Unsuitable



MR. MOTO'S LAST WARNING ◇ ◇

Peter Lorre, Ricardo Cortez, Virginia Field, John Carradine. Screen play by Phillip Macdonald and Norman Foster. Based on the character created by J. P. Marquand. Direction by Norman Foster. 20th Century-Fox.

A war between England and France, that is to be precipitated by a third nation, is prevented by almost superhuman efforts on the part of Mr. Moto, a Japanese special agent. The cast is good and the suspense well sustained throughout a complicated plot.

Adolescents, 12 to 16
Emotional and involved

Children, 8 to 12
No, too mature



MY LUCKY STAR ◇ ◇

Sonja Henie, Cesar Romero, Joan Davis, Buddy Ebsen. Screen play by Harry Tugend and Jack Yellen. Direction by Roy Del Ruth. 20th Century-Fox.

The story, built to display Sonja Heine's exquisite talent, has some unpleasant features. Far from amusing are the opening scenes into which Sonja Heine is innocently thrust in the role of wrapping clerk in a specialty shop. To get her out of the way of being a correspondent in the divorce trial, she is sent by the firm to a small college to enter as a co-ed but pay her way by displaying sport clothes. These costumes provide a real fashion show, and the student's reactions to her apparent lack of taste in changing her costumes so often and showing off her "wealth" are normal and funny. With the exception of the opening reel we may enthuse properly over the picture with its lovely skating scenes, catchy songs, and the beautiful, novel and lavish *Alice in Wonderland* ice ballet which has never been equalled. Joan Davis and Buddy Ebsen provide broad humor, and as a whole the picture is good family entertainment.

Adolescents, 12 to 16
Good

Children, 8 to 12
Good

RICH MAN, POOR GIRL ◇ ◇

Robert Young, Lew Ayres, Ruth Hussey, Lana Turner, Rita Johnson, Don Castle, Guy Kibbee, Sarah Padden, Gordon Jones, Virginia Grey, Marie Blake. Screen play by Jos. A. Fields and Jerome Chodorov. Based on the play "White Collars" by Edith Ellis. Adapted from the story by Edgar Franklin. Direction by Reinhold Schunzel. M. G. M.

Audiences who enjoyed "White Collars" on the stage will be equally entertained by "Rich Man, Poor Girl." The screen version is sufficiently different in treatment to seem new while it preserves the clever lines of the original and has more variety in its action. When young, good-looking *Bill Harrison* proposes to his pretty secretary, the set-up seems rather trite, but the amusing complications come from her family who are too independent to be considered objects of charity by a rich son-in-law. Only *Ma*, of sturdy, sea-going New England ancestry, sees *Bill* for what he is worth; *Pa* is the typical, elderly parent, affectionate but inarticulate; younger brother *Frank*, a fellow clerk in the hardware store, has aeronautical ambitions; and little sister *Helen*, lighthearted, 'teen-age student, is impressed by bright lights and swing music. The main complication arises from *Cousin Henry*, who never holds a job over three weeks, thinks he invented the middle class and is kept busy defending it loudly and often. At *Ma's* suggestion *Bill* moves into the *Thayer* apartment and views the family at close range. It takes a good deal of forbearance on the part of *Bill* to win the family's confidence, but he eventually does so and in the interim learns as much from them as they do from him.

Adolescents, 12 to 16
Amusing

Children, 8 to 12
Harmless, though perhaps mature



ROAD DEMON ◇ ◇

Henry Arthur, Joan Valerie, Henry Armetta, Tom Beck, Bill Robinson, Jonathan Hale. Screen play by Robert Ellis and Helen Logan. Direction by Otto Brewer. 20th Century-Fox.

Two young automobile racers are beset with almost insuperable difficulties when matched against three unscrupulous drivers on the course. The film is mediocre because of an obvious plot and stilted dialogue. The cast is rather colorless with the exception of Henry Armetta as *Gambini*, the good-hearted Italian, who raises the money to rebuild a wrecked car for the two young friends. There is interest for sport fans in the racing sequences with their attendant thrills.

Adolescents, 12 to 16
Fair

Children, 8 to 12
Unsuitable

SAFETY IN NUMBERS ◇ ◇

Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Marvin Stephens. Screen play by Joseph Hoffman, Karen DeWolf and Robert Chapin. From the original story by Dorothy Manney and Zena George. Direction by Malcolm St. Clair. 20th Century-Fox.

The members of the *Jones* family once more work out their private problems to a satisfactory conclusion and in addition save their fellow citizens from becoming the prey of a wildcat scheme to promote a mineral springs health resort in a swamp. When the swindle is accidentally discovered by *Roger* and *Lucy*, the crooks try to get away with ninety thousand dollars of the people's money, but after a wild chase in which children and grownups aid the police, the thieves are caught and the funds recovered. The film is pleasant light entertainment.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Yes



SING YOU SINNERS ◇ ◇

Bing Crosby, Fred MacMurray, Donald O'Connor, Elizabeth Patterson. Original story and screen play by Claude Binyon. Direction by Wesley Ruggles. Paramount.

Given the task of writing a screen story to fit a crooner who is also a race track promoter, Mr. Claude Binyon has done a clever job. The story hangs together. The crooner croons, the horses race, and the total effect serves to build up a bigger public for Bing Crosby and the Del Mar Track, and incidentally to introduce a new screen family, the *Beebes*. Audiences will like the *Beebe* family consisting of *Joe*, the easy-going opportunist, *David*, the hardworking steady brother, little *Mike*, and *Ma*, who just can't help loving *Joe* best. The humorous small incidents of family life are entertainingly pictured, and the *Beebe* family fortunes become a matter of immediate concern to the sympathetic onlooker.

Adolescents, 12 to 16
Entertaining, but questionable ethically because of race track atmosphere

Children, 8 to 12
Mature

SMASHING THE RACKETS ◇ ◇

Chester Morris, Frances Mercer, Rita Johnston, Bruce Cabot, Edward Pawley. Suggested by the Saturday Evening Post articles by Forrest Davis. Screen play by Lionel Houser. Direction by Lew Landers. R. K. O. Radio.

While presumably this picture is suggested by the Saturday Evening Post articles, it soon wanders far afield, and the prosecutor of filmdom has scant resemblance to the Thomas Dewey of reality. It is an interesting, fast-moving production, however. Chester Morris plays a convincing District Attorney, and the advice is straight from the shoulder, that the public must be aroused before rackets will be cast out. The story loses value because of tricky, theatrical methods employed to elicit testimony, and because of the coincidence of two sisters becoming respectively the prosecutor's fiancée and the chief gangster's love. Also the closing scene lacks dignity and good taste.

Adolescents, 12 to 16
No

Children, 8 to 12
Too brutal



SPAWN OF THE NORTH ◇ ◇

George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Louise Platt, Lynne Overman. Based on a story by Barrett Willoughby. Screen play by Jules Furthman. Direction by Henry Hathaway. Paramount.

Virile as the Alaskan narratives of Rex Beach or Robert Service, this picture of the far North provides strong melodrama with the elemental conflict between outlaws and those who proceed under the rules ordained by civilization. Marked by brutal encounters, it is not for the squeamish, but nevertheless is the best of its class which has appeared for some time. The spectacular scenery of the Alaskan coast with its mighty icebergs and far-flung forest land makes a splendid background, the operation of the salmon fisheries an interesting foundation for a plot. *Jim* and *Tyler* have been devoted friends from childhood till ambition leads one to ownership and greed, and a sort of gay perversity spurs the other to join the poachers. Henry Fonda and George Raft are excellent in these parts. Dorothy Lamour is well cast as the woman who adores *Tyler*. John Barrymore gives a vital performance, and Akim Tamiroff is a born villain. No account would be complete without mention of *Slicker*, the sleek and personable seal who adds many a touch of humor and pathos to the film.

Adolescents, 12 to 16
Not recommended
Strong fare

Children, 8 to 12
Too much violence

THREE LOVES HAS NANCY ♦ ♦

Janet Gaynor, Robert Montgomery, Franchot Tone, Guy Kibbee, Claire Dodd, Reginald Owen, Cora Witherspoon. From the story by Lee Loeb and Mort Braus. Screen play by Bella and Sam Spewack, George Oppenheimer and David Hertz. Direction by Richard Thorpe. M. G. M.

Built upon a stock movie situation, this frothy comedy is good fun because of amusing dialogue and felicitous casting. *Nancy*, a naive Southern girl, goes to New York to

find her run-away fiancé and unceremoniously moves into an apartment with two chance acquaintances, a conceited, blase author and his publisher. Future developments are funny though not unexpected as *Nancy* makes herself indispensable to the comfort of her skeptical hosts and, with the homespun simplicity of her nature and her good cooking, wins a husband.

Adolescents, 12 to 16
Too sophisticated and
unconventional

Children, 8 to 12
No

SHORT SUBJECTS

FARMYARD SYMPHONY ♦ ♦

Walt Disney. One reel in color.

With the delightful drawing and color work for which Disney is noted, all the denizens of the farm present themselves to view: pigs, ducks, chickens, little colt and calf. A black chanticleer courts a coquettish white hen by singing grand opera. Like some of the earlier shorts it contains details which are a shade on the vulgar side. Family.

DONALD'S LUCKY DAY ♦ ♦

Walt Disney. One reel in color.

Donald Duck is a messenger boy sent to deliver a time bomb quite unawares. As the hour of explosion approaches, he becomes involved with a rare and racy looking black cat, and their altercation takes place on a see-sawing plank over the ocean's edge, all very precarious and almost nerve-racking. Family.

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OCTOBER
1 9 3 8

CONTENTS

Boy's Town
Breaking the Ice
Campus Confessions
Drums
Grand Illusion
Hold That Co-ed
If I Were King
A Man To Remember
The Missing Guest
Mr. Doodle Kicks Off
Personal Secretary
The Mysterious Rider
The Road to Reno
Room Service
That Certain Age
Too Hot to Handle
The Sisters
Sharpshooters
Sons of the Legion
Straight, Place and Show
You Can't Take It With You
Youth Takes a Fling
Valley of the Giants

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FEATURE FILMS

BOY'S TOWN ♦ ♦

Spencer Tracy, Mickey Rooney, Henry Hull, Gene Reynolds, Bobs Watson, Donald Barry, Frankie Thomas, Sidney Miller. From an original story by Dore Schary and Eleanor Griffin. Screen play by John Meehan and Dore Schary. Direction by Norman Taurog. M.-G.-M.

Here is an exciting and heart-warming social drama, a story of the regeneration of homeless, derelict boys who are on their way to reformatories or worse. Unlike "Dead End" it does not limit its field of enquiry to the causes of delinquency, leaving the spectator depressed by an apparently hopeless outlook, but rather suggests positive steps toward crime prevention. The picture is based on the work of Father Flanagan, a Catholic priest who twenty-five years ago dreamed a vision and brought it to reality. "Boy's Town" is an incorporated city near Omaha, Nebraska, where about three hundred boys from broken homes and city streets learn to live together and perfect themselves in trades. They have their own laws and government, and proof of the value of the project lies in the fact that four thousand boys have found adjustment and happiness and are

recognized as worthy citizens in their own communities after leaving the Town.

The picture has taken a fictional boy whose criminal brother begs that he be given a chance under Father Flanagan's influence. The boy almost persuades the priest that he is incorrigible, but Father Flanagan's faith in him and association with the other boys effect a transformation in *Whitey*. It is an emotional story, excellently played, especially by Mickey Rooney who gives a stellar performance. In cutting to average film length many scenes of the work done at the farm have been omitted, a loss to those interested in the constructive influences which have so much to do with strengthening character. The source of public support is only suggested, but the film is convincing and is a real contribution to American ideals of service to humanity. Norman Taurog's direction deserves special mention. Spencer Tracy is as usual dependable and fine.

Adolescents, 12 to 16
Fine

Children, 8 to 12
Emotional but
constructive

BREAKING THE ICE ◇ ◇

Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare, Robert Barrat, Dorothy Peterson, John King, Billy Gilbert. Original story by Fritz Falkenstein and N. Brewster Moore. Screen play by Mary C. McCall, Jr., Manuel Seff Bernard Schubert. Direction by Edward F. Cline. Principal Productions-R. K. O.

Bobby Breen beams and warbles his way from a stern Mennonite household into the limelight of an ice-skating rink where he shares honors with a very young and brilliant skater, petite Irene Dare. His adventures begin when he leaves home with a rascally but amusing antique dealer to earn enough money to rescue his widowed mother from her unhappy existence in the household of a narrow, religious brother-in-law. The plot is sketchily developed, and the picture is chiefly for those who enjoy Bobby Breen.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Yes



CAMPUS CONFESSIONS ◇ ◇

"Hank" Luisetti, Betty Gilmore, Eleanor Whitney, William Henry, John Arledge. Original screen play by Lloyd Corrigan and Erwin Gelsey. Direction by George Archainbaud. Paramount.

Hank Luisetti, while not the hero, is the chief asset of this picture. A novice in acting, he is the world's best performer on the basketball floor, and when he raises the score twenty-one points in six minutes to win the game for the home team, there is little or no exaggeration of his amazing skill. The college atmosphere is not authentic but is no worse than that of the usual campus comedy. The picture is bright and chatty, and the transformation of the Freshman misfit into the popular athlete is accomplished so naturally by William Henry that many people will wish him success in other roles.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Probably not much interest



DRUMS ◇ ◇

Sabu, Raymond Massey, Roger Livesey, Valerie Hobson. Screen play by Arthur Wimperis, Patrick Kirwin and Hugh Gray. Based on an original story by A. E. W. Mason. Direction by Zoltan Korda. London Films-U. A.

"Drums" is a romantic and thrilling tale of life and death at an English outpost in India. Interest is centered in the little Indian boy, Sabu, whose graceful charm should win him many laurels. As youthful *Prince Azim*, he is a most appealing figure heroically aiding his British friends to overthrow a murderous usurper. International hook-ups, can-

did cameras, and the uncompromising pens of first-hand-information venders, such as Vincent Sheean, Webb Miller, and Negley Farson, have painted quite a different picture of Anglo-Indian relations, but "Drums" is exceedingly vivid fiction and carries the spectator along at a high pitch of excitement. In one scene the suspense is truly appalling. Color photography greatly enhances the magnificence of scenery and costumes.

Adolescents, 12 to 16
Very exciting

Children, 8 to 12
Too violent and tense



GRAND ILLUSION ◇ ◇

Eric von Stroheim, Pierre Fresnay, Jean Gabin, Dita Parlo. Screen play by M. Renoir and Charles Spaak. French and German dialogue, English titles. Direction by Jean Renoir. World Pictures.

Art has been defined as "a true exponent of the human spirit." In the light of this definition, "Grand Illusion" is art in its highest form. It is a motion picture about war which is concerned not with the physical but with the spiritual aspects of war. Searchingly it analyzes the individual reactions towards war and towards one another of various prisoners in a German fortress. Among them are two French officers, *Captain de Boeldieu*, a sensitive aristocrat who has always hated war, and *Marechal*, his mechanic, a professional soldier. *Von Rauffenstein*, commandant in charge of the prison, is an intellectual with cosmopolitan tastes and an intimate knowledge of France and England. After many months, the prisoners learn to know their guards as human beings and are made sorrowful by the sight of German school boys drilling. *Von Rauffenstein* and *de Boeldieu* find that were it not for the war they might have been congenial friends, and others find companionship not because of nationality but because of similarity of tastes. Yet all of them try endlessly to escape, to go back to fighting. When at last two of them succeed, they are given shelter by a young German woman on a remote farm. One falls in love with her, promises to return when the war is over, but driven by what he has been taught to believe is his duty, leaves her and goes on to the Swiss border. Thus, war is portrayed as a sort of universal madness impossible to reconcile with human inclinations, too horribly unreasonable ever to be understood by rational minds. The entire cast performs with almost inspired conviction. The picture gives the impression that it is a beautifully photographed record of actual events.

Adolescents, 12 to 16
Mature but worthwhile

Children, 8 to 12
Too mature

HOLD THAT CO-ED ♦ ♦

John Barrymore, George Murphy, Marjory Weaver, Joan Davis, Jack Haley, George Barbier, Donald Meek. Original story by Karl Tunberg and Don Ettlinger. Screen play by Karl Tunberg, Don Ettlinger and Jack Yellen. Direction by George Marshall. Twentieth Century-Fox.

Always with the Fall season comes football in college stadiums and on motion picture screens, but the novelty is to see John Barrymore waving a pennant and even dashing onto the field. We almost expect to have him don the conventional garb and carry the ball, but he is forcefully restrained from the latter gestures. The picture is an amusing satire on crooked politics and college games, in which a run-down state university is revamped to compete with a rival private institution, the alma mater of the opposing candidate for the Senate. John Barrymore, as the absurdly unethical *Governor* running for the United States Senate, is hilariously disreputable. George Murphy coaches, and the co-eds follow his lead in a new tap swing step called the "*Limpy Dimp*." When *Lizzie Olsen* (Joan Davis) carries the ball in a wind storm, the scene is guaranteed to leave the audience hysterical.

Adolescents, 12 to 16
Highly entertaining

Children, 8 to 12
Yes



IF I WERE KING ♦ ♦

Ronald Colman, Basil Rathbone, Frances Dee, Ellen Drew, C. V. France, Alma Lloyd, Heather Thatcher, Henry Wilcoxon. From the play by Justin Huntly McCarthy. Screen play by William Tummel and Henry Scott. Musical score by Richard Hageman. Direction by Frank Lloyd. Paramount.

Hilaire Belloc has said that Francois Villon's verse is "the living voice of a man right out of 15th century Paris," and this awareness makes his legend a provocative subject for stories of romantic adventure. "If I Were King" idealizes Villon and Katherine de Vaucelles: Villon—University student and poet but a rascal consorting with thieves and blackguards, is led to assist Louis XI in the defence of Paris against the Burgundians; and Katherine, metamorphosed into a lovely lady-in-waiting to the Queen, follows him into exile. In settings and action we are thrust into the fascinating Paris of the Middle Ages with all its beauty and its social insecurity. While it is an entertaining enough picture, full of action and excitement, the skilfully etched portrait of the crafty, amusing Louis, given by Basil Rathbone will remain long in our memory. Among the women Ellen Drew as *Hugette* is by far the best.

Adolescents, 12 to 16
Good

Children, 8 to 12
Exciting, perhaps
mature for most

A MAN TO REMEMBER ♦ ♦

Anne Shirley, Edward Ellis, Lee Bowman, William Henry, John Wray, Granville Bates, Harlan Briggs, Frank M. Thomas, Dickie Jones, Carole Leets, Gilbert Emery, Charles Halton. Screen play by Dalton Trumbo. From the story "Failure" by Katharine Haviland-Taylor. Direction by Garson Kanin. R. K. O.-Radio.

Doctor Abbott was a man who walked alone—misunderstood both by business men and the members of his own profession. His life was dedicated to caring for the sick. The picture opens with his funeral procession through the main street of the small town where he practiced medicine. With only a few exceptions, the whole town looks on with grief and respect. Three of the leading business men, however, sit in an office overlooking the scene. They have hastened to demand payment from *Doctor Abbott's* estate. The impressive tribute to his memory is incomprehensible to them because they value everything in money. In his box of valuables are found receipted bills, promissory notes, and other papers, and as these are examined one by one, flash-backs on the screen reveal the incidents that made up the highlights of his life. The story is a simple, moving one of altruism and perseverance, and it is told with a genuine depth of feeling. Edward Ellis as *Doctor Abbott* is very fine.

Adolescents, 12 to 16
Depressing in parts

Children, 8 to 12
No, too mature



THE MISSING GUEST ♦ ♦

Paul Kelly, Constance Moore, William Lundigan, Edwin Stanley. Based on a story by Erich Philippi. Screen play by Charles Martin and Paul Perez. Direction by John Rawlins. Universal.

Commonplace murder mystery in which a reporter goes to a haunted house to investigate a crime committed twenty years before. Old devices are used, such as secret passages and a room from which people mysteriously disappear. The photography is unusually good.

Adolescents, 12 to 16
Passable

Children, 8 to 12
No



MR. DOODLE KICKS OFF ♦ ♦

Joe Penner, June Travis, Richard Lane, Ben Alexander, Billy Gilbert. Story by Mark Kelly. Screen play by Bert Granet. Direction by Leslie Goodwins. R. K. O.-Radio.

There are those who think a full length picture is too long for Joe Penner; certainly there is enough Penner in this one to satisfy his most ebullient fans. The plot is stale, all

about a vacant-minded college student who rises to sudden glory and wins the most important football game of the season. Of course, it is all broad farce, and those who like Penner's brand of humor will enjoy it without a doubt.

Adolescents, 12 to 16
Matter of taste

Children, 8 to 12
Would probably enjoy it

PERSONAL SECRETARY ♦ ♦

Story by Betty Laidlow and Robert Lively. Screen play by Betty Laidlow, Robert Lively and Charles Grayson. Direction by Otis Garrett. Universal. Cast: William Gargan, Joy Hodges, Andy Devine, Ruth Donnelly.

In the movies, when a man meets a lady rival in the newspaper field, he is bound to marry her no matter how much she irritates him at the start. So it happens in this story, the chief variation from the set formula being the fact that the lady is a dabbler in astrology who writes under the name of *The Comet* and is convinced that a darkly tragic female did not murder her husband, although all the evidence reviewed by *Mark Farrell* indicates that she did. The picture has entertainment value because the characters are individuals, clearly drawn; the dialogue is fitting, and the direction is lively.

Adolescents, 12 to 16
Only fair

Children, 8 to 12
Too mature

THE MYSTERIOUS RIDER ♦ ♦

Douglas Dumbrille, Sidney Toler, Russel Hayden, Charlotte Fields, Monte Blue. Original story by Zane Grey. Screen play by Maurice Geraghty. Direction by Lesley Selander. Paramount.

Pecos Bill, who takes from the rich to give to the poor, an outlaw for the reason that twenty years earlier he was unjustly accused of the murder of his partner, returns to his former domains to thwart the dark characters who are robbing his long-lost daughter. There is high action, with shooting and villainy. Beautiful camera views of fine Western country, a pleasing musical score, and the good characterization by Douglas Dumbrille as the *Rider* are the best points of the film. Gun battles are prolonged and the fist fights between the hero and villain grow tiresome.

Adolescents, 12 to 16
Above average
Western

Children, 8 to 12
Too much killing

THE ROAD TO RENO ♦ ♦ N

Randolph Scott, Hope Hampton, Helen Broderick, Alan Marshall, Glenda Farrell. Story by Charles Kenyon and F. Hugh Herbert. Screen play by Roy Chanslor and Adele Comandini. Direction by S. Sylvan Simon. Universal.

Low in ethical value is the story of a thrice married opera singer who hies herself to Reno to divorce her rancher husband for an aviator, and then cannot decide which one she loves. Hope Hampton has a beautiful voice, but her acting lacks conviction. Randolph Scott is good as the rancher, Glenda Farrell amusing as the singer's rival. Fine photography of the range country with exciting views of a round-up of horses by aeroplane adds color to the film and compensates somewhat for the dull and tawdry scenes of the divorce court.

Adolescents, 12 to 16
Objectable theme

Children, 8 to 12
Impossible

ROOM SERVICE ♦ ♦

Groucho Marx, Chico Marx, Lucille Ball, Ann Miller, Frank Albertson. Screen play by Morrie Ryskind. From the play by John Murray and Allan Boretz. Direction by William A. Seiter. R. K. O.-Radio.

The Marx Brothers, with their grotesque make-up, are often very funny, but not in "Room Service." This is probably the fault of the vehicle. It is no subject for the sort of travesty in which such comedians might shine, but a broad farce dependent for laughs upon the predicament of a theatrical producer continually thinking up new ruses to keep himself and several companions from being evicted from a hotel bedroom. There are a few bright spots, but only the fans who love the Marxes right or wrong are likely to be pleased by this silly, monotonous picture.

Adolescents, 12 to 16
Waste of time

Children, 8 to 12
No

THAT CERTAIN AGE ♦ ♦

Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, Nancy Carroll, John Halliday, Jackie Searl, Juanita Quigley. Original story by F. Hugh Herbert. Screen play by Bruce Manning. Direction by Edward Ludwig. Universal.

Deanna Durbin feels the first heartbeats of romance in this delightful story of a sub-deb who finds a hero in a newspaper reporter wounded in the Spanish war. Her entries in her beloved diary are typical of a sixteen-year-old, things written in all seriousness which seem very funny in the light of mature years. When she attempts to attract *Vincent Bullit* (Melvyn Douglas) by wearing her mother's sophisticated, strapless evening gown, the grown-ups, including the object of her affections, decide the matter has gone too far. They are aided by *Ken* (Jackie Cooper), her Boy Scout admirer, who is only too glad to welcome her back to her regular activities and associations of her own age. Miss Durbin's singing adds a large measure of charm to the picture. The supporting cast is very pleasing.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Yes

TOO HOT TO HANDLE ♦ ♦

Clark Gable, Myrna Loy, Walter Pidgeon, Walter Connolly, Leo Carillo. Screen play by Lawrence Stallings and John Lee Mahin. Based on story by Len Hammond. Direction by Jack Conway. M. G. M.

"Too Hot To Handle" is certainly entertaining if you like thrill upon thrill. It is not a significant contribution. It does not fall into the class with "Test Pilot" in which Clark Gable and Myrna Loy recently appeared, but interest never lags. The picture is melodrama from first to last. It is like an old-fashioned serial, chapter after chapter, each more exciting than the last. It purports to picture the adventures of news-reel reporters in China amidst bombing warfare, airplane crashes and blazing rescues; in America, flying over an exploding munitions ship; in Dutch Guiana among savage tribes from whom they miraculously escape. But film technique is employed to perfection, giving us our money's worth of vicarious adventure, and no one can call it dull! The cast is excellent, with special praise for Clark Gable, Myrna Loy, Walter Pidgeon, and Walter Connolly.

Adolescents, 12 to 16
Thrilling as fictional
adventure

Children, 8 to 12
Very exciting

THE SISTERS ♦ ♦

Errol Flynn, Bette Davis, Anita Louise, Ian Hunter, Donald Crisp, Beulah Bondi, Jane Bryan, Alan Hale, Lea Patrick, Laura Hope Crews, Janet Shaw. From the novel by Myron Brinig. Screen play by Milton Krims. Direction by Anatole Litvak. Warner Bros.

In a time when family solidarity is apparently the one great security on which to pin one's faith, motion pictures have given us a number of worthwhile illustrations. The theme of "Sisters" attempts to show the tie which bound three girls, different in their characteristics and ambitions but intimately close in their affection and in their understanding of each other. Unfortunately the picture becomes simply the love story of one. Most footage is given *Louise*, the eldest, whose belief in herself and faith in another's powers of accomplishment find tragic disappointment in her marriage to a lovable wastrel. Errol Flynn is cast as a moody newspaper reporter whose indolence, love of wandering and taste for liquor cause heart-break and defeat. Mr. Flynn is palpably miscast, and Miss Davis rarely rises to the dramatic heights with which we connect her name because of past performances, although she is always competent. The story has been popular with the reading pub-

lic, and yet to many the book lacked the unity and strength which would indicate greatness. In the cinema version the incidents which mould the lives of the other two sisters are too casually sketched to seem in any way significant or real, and the ending, differing from the novel, leaves the spectator in no way convinced that happiness is assured to any of the girls. Credit is due to Laura Hope Crews, for her short role stands out as a brilliant achievement.

Adolescents, 12 to 16
Little interest

Children, 8 to 12
No interest

SHARPSHOOTERS ♦ ♦

Brian Donlevy, Lynn Bari, Wally Vernon, John King, Douglas Dumbrille, C. Henry Gordon, Martin Joseph Spellman, Jr. Story by Maurice Raff and Lester Ziffren. Screen play by Robert Ellis and Helen Logan. Direction by James Tinling. 20th Century-Fox.

American news-reel photographers find intrigue and revolution in the Balkans. Bullets fall like hail, assassinations are the order of the day, but the camera grinds on, and while *Steve Mitchell*, the newsman, keeps faith with his employer, he also finds time to rescue the boy-king, dabble in romance with the royal governess and restore peace and prosperity to the realm. Such a noisy, frantic picture with the leading parts overplayed, often lacking in dignity and a sense of fitness, has little to offer. One receives the impression that it has been hastily thrown together.

Adolescents, 12 to 16
No

Children, 8 to 12
No

SONS OF THE LEGION ♦ ♦

Donald O'Connor, Billy Lee, Billy Cook, Evelyn Keyes, Elizabeth Patterson, Tim Holt, Lynne Overman, William Frawley. Original story and screen play by Lillie Hayward, Lewis Foster and Robert F. McGowan. Direction by James Hogan. Paramount.

The appeal of this film lies in the group of clean-faced, shining-eyed youngsters such as Billy Lee and Billy Cook. Equally engaging, if unkempt, is Donald O'Connor as a guttersnipe who reforms. His slang version of the story of David and Goliath is a gem. The picture contains a good deal of propaganda for an organization of sons of American Legion members, showing their patriotism, comradeship and assistance to the less fortunate in life. There is a less pleasant side of the story when we see these mere babes parading around in uniform just as they do in Mussolini's Italy, and when we see them careening over the roads in an automobile at breakneck speed in pursuit of a murderous convict.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Bad ideas as well as good

STRAIGHT, PLACE AND SHOW ♦ ♦

Ritz Brothers, Richard Arlen, Ethel Mer-
nan, Phyllis Brooks. Based on a play by
Damon Runyan and Irving Caesar. Screen
play by M. M. Musselman and Allen Riv-
kin. Direction by David Butler. 20th Cen-
tury-Fox.

This is a noisy affair, crammed with the
crazy antics of the Ritz Brothers, who sing
shout, gesticulate, grimace, roll in the mud
and keep up a perpetual jamboree. Their
fans will find them excruciatingly funny, and
others will laugh sometimes in spite of them-
selves. The steeple-chase at the end is a
perfect riot. In the film they are three itin-
erant owners of a Shetland pony outfit who
fall heirs to a spirited racehorse because of
a wager between the owner and her fiance.

Adolescents, 12 to 16

If they like the
Ritz Brothers

Children, 8 to 12

Would probably
enjoy the
clowning

YOU CAN'T TAKE IT WITH YOU ♦ ♦

Lionel Barrymore, Spring Byington, Jean
Arthur, Jimmy Stewart, Edward Arnold,
Mischa Auer, Ann Miller. From the stage
play by George Kaufman and Moss Hart.
Screen play by Robert Riskin. Direction by
Frank Capra. Columbia.

So much has been said and written of this
popular comedy that further comment seems
almost redundant. However, in our opinion,
the picture is even better than the stage play,
for it enlarges on the action, further ex-
plains *Grandpa's* endearing personality, and
amplifies the principles which influence those
who come in contact with him and his unique
and positive philosophy. The production is
perfectly cast throughout, and direction of
its mad pace is faultless, bringing to the
whole a reality and an honesty which strike
a spiritual significance. Lionel Barrymore
needs no additional laurels for his crown,
but his performance is possibly the finest in
his career. The choice of Jimmy Stewart is
ideal, and the love scene in the park between
him and Jean Arthur leaves a memory to
be treasured for its exquisite simplicity. Each
spectator will find in the picture something
different perhaps, but to all it will surely
bring a realization that the world can be a

beautiful place to live in when greed and
cruelty are superseded by the simple rule of
charity to all.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Yes

YOUTH TAKES A FLING ♦ ♦

Andrea Leeds, Joel McCrea, Frank Jenks,
Dorothea Kent, Isabel Jeans. Screen play
by Myles Connelly. Direction by Archie
Mayo. Universal.

No matter how strongly a country boy
desires to spend his life on the bounding sea,
he cannot elude a girl who has burned a
candle to St. Joseph and prayed to find the
man of her dreams. *Joe Meadows* struggles
valiantly and tries every method he knows
from indifference to downright rudeness, but
in the end he is not equal to determined
little *Helen*. The way it is all worked out
furnishes good comedy, and the cast is pleas-
ing. It is a simple story of everyday people
whose reactions to various situations are
true to life.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Little interest

VALLEY OF THE GIANTS ♦ ♦

Wayne Morris, Claire Trevor, Charles Bick-
ford, Alan Hale, John Litel. From the
story by Peter B. Kyne. Direction by
William Keighley. Warner Bros.

Here is a rousing frontier melodrama dis-
tinguished by spectacular color photography
of giant redwood forests and picturesque
scenes of tree felling and log rolling. The
scenario follows a traditional formula: es-
tablished settlers battle for their homesteads
against the invasion of land grabbing lumber
barons; when an appeal to the law proves
futile, dams are blown up, trains are wrecked,
and men are shot and hurled from cliffs—
which is all very thrilling and realistic even
though the outcome is obviously foreordained.
The film contains a distinct plea for forest
conservation and gives a clear idea of the
problem that confronted the pioneer lumber-
men. It is good entertainment of its type.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Exciting and
violent

SHORT SUBJECTS

New releases from the Walt Disney Studio which we recommend to your attention for
the entire family.

THE UGLY DUCKLING ♦ ♦

Running time 9 minutes.

For almost a hundred years this Hans
Christian Anderson fairy tale has been a
favorite. The story concerns the plight of a
homely little fowl, hatched in the midst of a

brood of ducklings. Lonely and unloved, he
finds life bitter until he is at last unfolded
under the wing of a motherly and beautiful
swan and he discovers that he is really a
cygnet. This Disney production is exquisite
in execution and in sentiment. It is a musical
gem also and a beautiful presentation of the
original.

GOOFY AND WILBUR ♦ ♦

Running time 8 minutes.

Wilbur is a delightful, new character and as much of an individual as any of the beloved Disney creations. *Wilbur* is a grasshopper, a pal of *Goofy*, whom he helps in his fishing activities. But danger lurks!! His adventures are hilariously funny.



THE FARMYARD SYMPHONY ♦ ♦

Running time 8 minutes.

This deals with a day in the lives of typical barnyard animals, and the picture catches their individual characteristics with fascinating fidelity to nature. "Even cultural die-hards who consider grand opera practically sacred" will have to admit that this musical burlesque is uniquely and delightfully entertaining.



DONALD'S LUCKY DAY ♦ ♦

Running time 8 minutes.

Friday the 13th catches up with *Donald*, who plays the role of messenger boy trying to deliver a time bomb before it explodes. Typical of the usual difficulties into which the beloved *Donald* always seems to get himself, this is hysterically funny.



THE PRACTICAL PIG ♦ ♦

Running time 8½ minutes.

The demand to continue the adventures of the popular *Three Little Pigs* has been so great that another sequel has been devised. The one wise pig evolves a lie detector which manages to save his less practical brothers from the wicked wolf, but in punishing them for their naughtiness it also proves a boomerang to the inventor. Very amusing.

THE BRAVE LITTLE TAILOR ♦ ♦

Running time 8 minutes.

Grimm Brothers again furnish a tale for the magic of the Disney paint pots. In the role of the tailor, *Mickey's* usual bravado gets him into a dangerous situation when his innocent boasting indicates that he must be the choice to kill the wicked giant. The setting for this story is a novel departure with elaborate backgrounds and milling "extras." *Minnie* also returns to the screen. It is an enjoyable and exciting short, sure to thrill young and old alike.



MOTHER GOOSE GOES HOLLYWOOD ♦

Running time 8 minutes.

"Although you will probably see many a face that might seem vaguely familiar, we must insist that any resemblance to characters living or dead is purely accidental." So runs the caption which sets the style for this delicious burlesque. The well-known Hollywood stars come to life as nursery characters. *Bo Peep's* resemblance to Katherine Hepburn is a masterpiece. The picture is of greatest appeal to audiences who can recognize the characters.



FERDINAND THE BULL ♦ ♦

Running time 8 minutes.

Here the Disney artists give their version of the Munro Leaf-Robert Lawson "best seller." The studio's purchase of the screen rights to "Ferdinand" marks the first time that the studio has ever purchased an outside work to be used as basis for a short subject. The book's popularity with adults as well as children arouses great anticipation for the picture and indicates the popular appeal which it deserves. The lines are read, the action follows on the screen. It is of course very clever and is an artistic achievement.

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CONTENTS

Angels With Dirty Faces
Annabel Takes a Tour
The Arkansas Traveler
Artists and Models Abroad
Brother Rat
The Citadel
Down on the Farm
Five of a Kind
The Great Waltz
King of Alcatraz
Listen, Darling
The Mad Miss Manton
Men With Wings
Stablemates
Submarine Patrol
Suez
There Goes My Heart
Touchdown, Army!
Vacation From Love
While New York Sleeps
Young Dr. Kildare
The Young in Heart

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FEATURE FILMS

ANGELS WITH DIRTY FACES ♦ ♦

James Cagney, Pat O'Brien, Humphrey Bogart, Ann Sheridan, George Bancroft, Billy Halop, Bobby Jordan, Frankie Burke, William Tracy, Marily Knowlden. From a story by Rowland Brown. Screen play by John Wexley and Warren Duff. Direction by Michael Curtiz. Warner Brothers

If this film could be shown only to audiences who are mentally equipped to evaluate its contents and who could be roused by its heart-breaking picture of slum boys to take row. It is however extremely well acted, and action against existing evils, it might be ethically justifiable. But for general release it is bad. It is a return to the old type of gangster film with a quick-thinking hero who attracts sympathy and a certain degree of admiration. The story is the usual one of the street gangs of today who become the gangsters of tomorrow. It is however extremely well acted, and the development of the plot holds unusual interest. The main characters are the priest, *Father Connolly*, and the gangster, *Rocky Sullivan*, who have grown up in the same slum and who as boys belonged to the same tough gang. *Father Connolly* is working to save the boys from the influences of their environment, but the gangster is their idol.

When *Rocky* is finally captured and about to die in the electric chair, *Father Connolly* pleads with him to give up his spirit of bravado and go to his death apparently yellow and afraid, in order to make the boys think that after all their hero is a coward at heart. While this might influence the boys in the picture who did not know the real facts, to the boys in the audience it would seem like a noble gesture on the part of *Rocky* and would serve only to enhance their admiration for him. If the idea of this film is to show that crime does not pay, it certainly falls far short of the mark.

Adolescents, 12 to 16
Bad

Children, 8 to 12
Impossible



ANNABEL TAKES A TOUR ♦ ♦

Jack Oakie, Lucille Ball, Ruth Donnelly, Bradley Page, Ralph Forbes, Frances Mercer, Donald MacBride. Screen play by Bert Granet and Olive Cooper. Story by Joe Bigelow and Bert Granet. Direction by Lew Lander. RKO Radio.

Films making fun of movie stars and publicity agents have become too familiar to excite much interest. Although lightly entertaining and capably acted, this one is no exception to the rule. It tells a farcical

story of a temperamental actress on a personal appearance tour and of the desperate efforts of her publicity agent to concoct a few new stunts.

Adolescents, 12 to 16
Sophisticated

Children, 8 to 12
No



THE ARKANSAS TRAVELER ◇ ◇

Bob Burns, Fay Bainter, John Beal, Jean Parker, Lyle Talbot, Irvin S. Cobb, B. F. Allen, Dickie Moore, Ralph Remley. Based on a story by Jack Cunningham. Screen play by Viola Brothers Shore and Geo. Sessions Perry. Direction by Alfred Stantell. Paramount.

In a story much like those in which Will Rogers used to play, the problems of a small town family, economic and romantic, are solved by a big-hearted and surprisingly capable hobo. Bob Burns is the traveler who arrives via the brake beams to take charge of a newspaper owned by the widow of an old friend and to help her win the fight against unscrupulous politicians. Bob Burns' drawing stories and homely maxims lend flavor to the tale, Fay Bainter's acting is excellent, and the other parts are well taken.

Adolescents, 12 to 16
Good comedy

Children, 8 to 12
Yes



ARTISTS AND MODELS ABROAD ◇ ◇

Jack Benny, Joan Bennett, Mary Boland, Charles Grapewin, Joyce Compton, The Yacht Club Boys. From an original story by Howard Lindsay and Russel Crouse. Screen play by Howard Lindsay, Russel Crouse and Ken Englund. Direction by Mitchell Leisen. Paramount.

Under the aegis of Paramount, instead of six delicious flavors, Jack Benny brings to the screen the same ludicrously arrogant personality that delights his radio audience. The farcical elements of the picture become immediately apparent when a theatrical troupe stranded in France finds that there is no Federal Theatre Project there. The plot rollicks along until it is interrupted by a welter of Lanvin, Schiaparelli, Patou and Worth and concludes with a variation on the usual procedure by permitting Jack to get his girl.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Yes



BROTHER RAT ◇ ◇

Wayne Morris, Priscilla Lane, Johnnie Davis, Jr., Jane Bryan, Eddie Albert, Ronald Reagan, Jane Wyman. Screen play by Richard Macaulay and Jerry Wald. From the play by John Monks, Jr., and Fred F. Finklehoffe. Direction by William Keighley. Warner Brothers.

At Virginia Military Institute, classmates are known to one another as brother rats; hence the title of this clever comedy. We are told that the authors of the original stage play

were brother rats themselves when they started to write the play, which might well account for its unusual spontaneity, its rare understanding of the devious workings of young minds, and its seeming omniscience in matters of student mischief after taps. The boys who hold the spotlight are three roommates. One is a swaggering resourceful youth with a too fertile imagination, who is continually getting the others into scrapes. When the picture opens the big baseball game and a prom are about to take place and commencement is not far off. Visiting girls are in town, and the temptation to go calling after taps is more than the boys can withstand. How each escapade leads to another until one boy almost loses his diploma is told in a series of hilarious scenes with here and there some really poignant bits, for their problems are sometimes extremely serious. The cast as a whole is good, but Eddie Albert who played in the New York stage production is outstanding. Wayne Morris as *Billy Randolph*, the ringleader in breaking the rules, has a less pleasing role, for his misdeeds include such unethical behaviour as betting with other people's money and pawning government property.

Adolescents, 12 to 16
Needs mature analysis

Children, 8 to 12
Questionable



THE CITADEL ◇ ◇

Robert Donat, Rosalind Russell, Ralph Richardson, Emlyn Williams, Rex Harrison, Penelope Dudley Ward, Francis Sullivan, Mary Clare, Cecil Parker, Nora Swinburne, Edward Chapman, Athene Seyler, Felix Aylmer, Joyce Bland, Percy Parsons, Dilys Davis, Basil Gil, Joss Ambler. Based on the novel "THE CITADEL" by A. J. Cronin. Screen play by Ian Dalrymple, Frank Wead and Elizabeth Hill. Additional dialogue by Emlyn Williams. Direction by King Vidor. Produced by Victor Saville. M-G-M.

Among the hundreds of motion pictures released yearly, a few are arresting because of originality in plot and treatment. "The Citadel" is one of these. Adapted from a notable best-seller, it must not be accepted as a picture of the medical profession as a whole, but rather as the experiences of one man, the tests which he had to meet, his personal reactions, and his eventual realization of the true significance of his professional oath. It is a deeply stirring tale. Set first in the crude locale of the Welsh coal mines, and then in London where the lure of wealth and social prestige attracts him, it has the added interest to American audiences of having been actually made in Great Britain against authentic backgrounds. Not often would these varied experiences fall to the lot of one man, but each is entirely possible and they are the more absorbing because the story glorifies the men who go through fire and emerge triumphant

in a line of work of unparalleled importance to laymen. Robert Donat brings to the leading role convincing earnestness and sincerity and sterling ability as an actor. Rosalind Russell ably qualifies in the role of the well-bred, idealistic wife who remained true to her convictions and high standards. The English cast is outstanding, particularly Ralph Richardson as *Denny*. It is unusual to find such careful casting and skilful direction. In altering the novel for the screen adaption the scenarists worked with the advice and approval of Dr. Cronin. The changes in no way affect the original motivation and do not detract from essential values. The production is dignified and unusually worthwhile and has a rare combination of emotional and intellectual appeal.

Adolescents, 12 to 16
Interesting though
possibly mature

Children, 8 to 12
Mature

normal activities of the little girls, it seems particularly banal, although it is no worse than most pictures dealing with the accepted movie version of modern business methods.

Adolescents, 12 to 16
Yes

Children, 8 to 12
No special value

THE GREAT WALTZ

Luise Rainer, Fernand Gravet, Militza Korjus, Hugh Herbert, Lionel Atwill, Curt Bois, Leonid Kinskey, Al Shean, Minna Gombell, George Houston, Bert Roach, Greta Meyer, Herman Bing, Alma Kruger, Henry Hull, Sig Rumann, Christian Rub. Original story by Gottfried Reinhardt. Screen play by Samuel Hoffenstein and Walter Reisch. Music of Johann Strauss, II. Adapted and arranged by Dmitri Tiomkin. Lyrics by Oscar Hammerstein, II. Direction by Julien Duvivier. M-G-M.

The gaiety of Strauss' music pervades the action as well as the score of this delightful film, and Fernand Gravet presents a dynamic portrait of young Johann Strauss, II., whose personality and dance music took Vienna by storm. Although the elder Strauss had composed several hundred waltzes, it was the son who earned the title of "Waltz King" and who caught the imagination of the people. The picture has a modernity unusual in costume drama. One almost has the feeling that it is another "Alexander's Ragtime Band" of a different era. Interwoven with the music and gaiety is a somber theme, for dainty Luise Rainer plays the role of a loving and neglected wife. Militza Korjus makes her screen debut as the glittering courtesan *Carla Donner*, a scheming prima donna who succeeds in entangling Strauss in a notorious love affair. She has a brilliant coloratura soprano, and her singing will be to many, a major attraction to the picture. Though the continuity leaves something to be desired and there are several instances of carelessness in direction, the picture is unusually diverting entertainment. It is lavish and fanciful, charming in many details, and outstanding for its lovely music.

Adolescents, 12 to 16
Sophisticated

Children, 8 to 12
Too mature

KING OF ALCATRAZ

Gail Patrick, Lloyd Nolan, J. Carrol Naish, Robert Preston. Story and screen play by Irving Reis. Direction by Robert Florey. Paramount.

The name of the film is derived from the villain of the story, a convict who escapes from Alcatraz in the guise of an old lady, and with the help of his gang gains complete control of a freighter. However the main characters of the film are the two radio operators, rivals for the love of the ship's nurse, who strives to send out messages for help. When one of them is wounded, the nurse, with miraculous precision, performs an

DOWN ON THE FARM

(The Jones Family) Jed Prouty, Spring Byington, Louise Fazenda, Russell Gleason, Florence Roberts, June Carlson, Dorris Bowden, Bille Mahon, George Ernest. Screen play by Robert Ellis and Helen Logan. Direction by Malcolm St. Clair. Twentieth Century-Fox.

We hate to see the *Jones Family* get too far away from normal living and familiar experiences. However, *John Jones* (Dad) is a blustering soul who seems to get himself into unpredictable difficulties. Now he is to run for the State Senate, his suitability for the job being dependent on his skill as a corn husker. It is broad and noisy farce, acceptable but not outstanding entertainment.

Adolescents, 12 to 16
Yes

Children, 8 to 12
No great interest

FIVE OF A KIND

The Dionne Quintuplets, Jean Hersholt, Claire Trevor, Cesar Romero, Slim Sumner, Henry Wilcoxon, Inez Courtney, Jane Darwell. Original story by Lou Breslow and John Patrick. Direction by Herbert I. Leeds. Twentieth Century-Fox.

The appearance of the miracle children, the Dionne Quintuplets, would make any film worth seeing. The sequences in which they appear are utterly delightful. They are apparently as simple and unconscious before the camera as ever and their sly humor and charm are captivating. In this they sing, attempt a minuet, bathe dolls and put them capably to bed, and serve tea. They show careful and intelligent training which is heart-warming. The story which holds together the sequences about the children is one of adults struggling by fair means and foul to outwit each other in newspaper competition. In comparison with the wholesome,

operation according to directions received by wireless from the surgeon on another ship. With plenty of action, well-written dialogue and good photography the picture holds interest, although various episodes are overdone. In spite of the fact that the heroes of the tale are radio men, there is too much emphasis on the clever tactics of gangsters.

Adolescents, 12 to 16

Unwholesome

Children, 8 to 12

Decidedly not

LISTEN, DARLING ♦ ♦

Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon, Alan Hale, Scotty Beckett, Barnett Parker, Gene Lockhart, Charley Grapewin. Screen play by Elaine Ryan and Anne Morrison Chapin. From the story by Katherine Brush. Direction by Edwin L. Marin. M-G-M.

Freddie Bartholomew is no longer a little boy. In this picture he is seen as a lanky youth, driving a car and trailer along the highway when he conspires with *Pinkie Wingate* (Judy Garland) to save her mother, *Dottie*, from a marriage of convenience with the town "Babbitt." The picture is mildly entertaining, giving Judy Garland an opportunity to sing, Mary Astor a chance to appear as a sweetly sympathetic mother, and supplying Walter Pidgeon with an ingratiating role as *Mr. Thurlow* who turns out to be the solution to the problem. Freddie Bartholomew has not an outstanding role but handles his opportunities very well indeed, and Alan Hale as a nice god-fatherish sort of person, has some amusing scenes with little Scotty Beckett.

Adolescents, 12 to 16

Fairly entertaining

Children, 8 to 12

Passable but not particularly interesting

THE MAD MISS MANTON ♦ ♦

Barbara Stanwyck, Henry Fonda, Sam Lovene, Frances Mercer, Stanley Ridges, Whitney Bourne, Vicki Lester, Ann Evers, Catherine O'Quinn, Linda Terry, Eleanor Hansen, Hattie McDaniels, James Burke, Paul Guilfoyle, Penny Singleton, Leona Maricle, Kay Sutton. Story by Wilson Collison. Screen play by Philip G. Epstein. Direction by Leigh Jason. RKO Radio.

This is a type of picture seldom encountered, a farcical murder mystery. It is an utterly absurd, madcap affair with Henry Fonda and Barbara Stanwyck and her bevy of richly attired debutantes having the time of their lives from beginning to end. The plot is so wild and complicated that it is difficult to follow, but nobody cares very much. A spoiled darling, airing her dogs at midnight, steps into an empty residence in New York City and discovers a diamond

clip beside a murdered man, and the chase is on! Enjoyment of the picture is wholly a matter of taste. Some will recall Stanwyck and Fonda in fine serious characterizations and regret their performance in a "screwball" production. Others will revel in laughter.

Adolescents, 12 to 16

Not recommended

Children, 8 to 12

Too complex

MEN WITH WINGS ♦ ♦

Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine, Lynne Overman, Porter Hail, Walter Abel, Kitty Kelley, Virginia Weidler, Donald O'Connor, Billy Cook. Screen play by Robert Carson. Photographed by W. Howard Greene, A. S. C. and Wilfrid M. Cline. Direction by William Wellman. (Photographed in technicolor) Paramount.

"Men With Wings" falls somewhat short of having epic quality, but it is a fine, dramatic story, arranged to point to significant steps in the progress of aviation from the time of the Wright Brothers' flight down to the present day. It would require an intimate knowledge of aviation history to be familiar with all the types of planes which are flashed on the screen or to remember all the significant flights which are brought to mind. The opening scenes, however, have the greater sympathetic interest. We are introduced to *Nick Ransom*, a newspaper man who gives up his job to concentrate on developing a flying machine, and to two small boys who, inspired by *Ransom*, experiment with a kite which will carry a passenger. They send up a little girl (*Ransom's* daughter), because of her lighter weight, and this episode is thrilling and beautifully acted by the children. *Ransom* builds his plane but is killed in its first flight, leaving a warning to future aviators to turn off the ignition when falling. For the next thirty-five years the two boys and the girl unimbittered by the tragedy in their youth, hold to their belief in the future of flying. The girl encourages and inspires the boys, until one becomes a successful designer of aeroplanes, and the other interested only in flying, follows the lure of adventure. Although the human story is interesting and cleverly etches the different characters of the men and their relations to the woman, never-the-less it somewhat obscures the story of aviation.

The cast is excellent. The children, especially Virginia Weidler, are splendid and Louise Campbell is lovely to look at and convincing at every stage from young girlhood to maturity. The color is unusually soft and natural and many scenes are exceptionally beautiful. It is an interesting film for the family but the death of the aviator-inventor is realistically sad for young children.

Adolescents, 12 to 16

Excellent

Children, 8 to 12

Depends on individual

STABLEMATES ◇ ◇

Wallace Berry, Mickey Rooney, Arthur Hohl, Margaret Hamilton. Screen play by Leonard Braskins and Richard Maibum. From the story by William Thiele and Reginald Owen. Direction by Sam Wood. M-G-M.

Here is a story replete with human interest, the regeneration of a derelict through affection for a boy. As the stable boy who has been presented with a supposedly worthless race-horse, Mickey Rooney is appealing in his youthful anxiety to make his horse win. He has ideal support in Wallace Berry cast in a familiar role to which he is perfectly suited. The story gets under way with difficulty but once the pace it set, action is at top speed, and excellent comedy develops in the sequences involving Margaret Hamilton. Spectators are treated to views of Hollywood Park and Santa Anita racetracks and to close-ups of Dauber, Seabiscuit and other front rank favorites in their stalls. The operation on *Lady Q* and the race she wins are two scenes unsurpassed for suspense.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Questionable



SUBMARINE PATROL ◇ ◇

Richard Greene, Nancy Kelly, Preston Foster, George Bancroft, Slim Summerville, John Carradine, Joan Valerie, Henry Armetta, Warren Hymer, Douglas Fowley, J. Farrell MacDonald, Maxie Rosenbloom, Dick Hogan, E. E. Clive, Ward Bond, Charles Tannen, Robert Lowery, George E. Stone, Elisha Cook, Jr., Jack Pennick, Charles Trowbridge, Moroni Olsen, Harry Strang, Victor Varconi. From a book by Ray Milholland. Screen play by Rian James, Darrell Ware and Hans Peters. Direction by John Ford, Darryl Zanuck in charge of production. Twentieth Century-Fox.

"Submarine Patrol" harks back to the World War when little wooden boats known as the "Splinter Fleet" conveyed ships and dropped bombs on enemy submarines. Though it contains several thrilling sequences of encounters at sea and vividly dramatizes the hazards of life on submarine chasers, it is intrinsically a narrative of the experiences of *Perry Townsend, III*, who learned all about motors on his father's yacht but nothing about discipline, and enlisted in the navy as a chief engineer under the impression that he would soon become an admiral. In the beginning a great deal too much footage is devoted to his insufferable bumptiousness, but when the ship pulls out to sea the story becomes both exciting and amusing. The group of seasoned actors who are cast as the greenhorn crew are responsible for a good deal of the success of the picture. Of course *Townsend* is in love with a girl, and their romance plays a considerable part in the action. The highlight of the film is the battle between the sub-

marine chaser and a German U-boat. With the passage of time, movies of the World War seem to be trying to avoid attitudes of prejudice and hate, and for this "Submarine Patrol" is commendable. Nevertheless it does show war as a thrilling adventure and for that reason is not to be unreservedly recommended.

Adolescents, 12 to 16
Questionable

Children, 8 to 12
Too exciting



SUEZ ◇ ◇

Tyrone Power, Loretta Young, Annabella, J. Edward Bromberg, Joseph Schildkraut, Henry Stephenson, Sidney Blackmer, Sig Rumann, Nigel Bruce. Based on the story by Sam Duncan. Screen play by Philip Dunne and Julien Josephson. Direction by Allan Dwan. Twentieth Century-Fox.

Everyone who likes a spectacular movie will probably want to see "Suez." The glittering pageantry of the court of Napoleon, III., the sweeping panoramas of the canal under construction, the dynamiting of a mountain, and the terrific simoon put this film in the class with such productions as "Old Chicago," "Marie Antoinette" and "Hurricane." Historically it is impressionistic rather than accurate. It recreates the atmosphere of the times, the political intrigues, and the attitudes of contemporary statesmen towards the proposed building of the Suez Canal, but the plot is largely fictional. The casting of the youthful Tyrone Power in the role of de Lesseps, who was actually middle-aged, and the introduction of a romantic attachment between him and the Countess Eugenie are concessions to popular taste which unfortunately weaken the film dramatically. Though dignified and sincere in his acting, Tyrone Power is not convincing either as a French aristocrat or as the engineer who was capable of winning the backing of nations and directing the vast project of the Suez Canal.

Adolescents, 12 to 16
Interesting

Children, 8 to 12
Too long and too mature



THERE GOES MY HEART ◇ ◇

Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Nancy Carroll, Eugene Pallette, Claude Gillingwater. From an original idea by Ed Sullivan. Screen play by Eddie Moran and Jack Jevne. Direction by Norman Z. McLeod. Hal Roach-United Artists.

Another poor little rich girl proves her right to live her own life. Chain store heiress jumps overboard when left alone on a palatial yacht and eventually as a clerk in a department store finds happiness, heightened by a love affair with a handsome newspaper reporter. The picture is somewhat slow-moving and cumbersome, and

although it is fairly entertaining, lacks really stimulating qualities. The principal actors are good but have achieved better performances. Some of the photography is excellent.

Adolescents, 12 to 16
Passable

Children, 8 to 12
Mature

TOUCHDOWN, ARMY! ♦ ♦

John Howard, Robert Cummings, Mary Carlisle, Owen Davis, Jr. Story and screen play by Lloyd Corrigan and Erwin Gelsey. Direction by Kurt Neumann. Paramount.

Football, plus the background of West Point, always offers sufficient pageantry for an entertaining film. There have been better films on the same subject, but this is worth seeing, and when a young man with political connections from a "gas house" district of New York City is actually made into a gentleman, one cannot fail to be impressed by the training accorded youths of the Military Academy. The football victory over Navy is won, of course, in the last split second of play. A real stroke of originality in films would be a game which was won in the second quarter.

Adolescents, 12 to 16
Good

Children, 8 to 12
Might enjoy it

VACATION FROM LOVE ♦ ♦

Dennis O'Keefe, Florence Rice, Reginald Owen, June Knight, Edward S. Brophy. Original story and screen play by Patterson McNutt and Harlan Ware. Direction by George Fitzmaurice. M-G-M.

This is about the most "weary, stale, flat, and unprofitable" film of the season. It completely outdoes itself trying to make an amusing story of ill-considered marriage and Paris divorce.

Adolescents, 12 to 16
Very poor

Children, 8 to 12
No

WHILE NEW YORK SLEEPS ♦ ♦

Michael Whalen, Jean Rogers, Chick Chandler, Joan Woodbury. Original story by Frank Fenton and Lynn Root. Twentieth Century-Fox.

When seven messengers are killed, one by one, while carrying bonds from an insurance company to a bank, a reporter with keen intuition sets himself to find the identity of the murderer. As a mystery it is interesting enough to follow, but social values are poor with scant respect for officers of the law and a cloak of cleverness accommodated to criminal practices.

Adolescents, 12 to 16
Bad point of view

Children, 8 to 12
No indeed

YOUNG DR. KILDARE ♦ ♦

Lionel Barrymore, Lew Ayres, Lynne Carver, Nat Pendleton, Joe Ann Sayers, Samuel S. Hinds. Screen play by Harry Ruskin and Willis Goldbeck. From an original story by Max Brand. Direction by Harold S. Bucquet. M-G-M.

A new series has been promised by M.G.M. starring Lew Ayres and Lionel Barrymore. It is based on stories by Max Brand, and concerns the exploits of young *Dr. Jimmy Kildare* and the older, more experienced diagnostician *Dr. Leonard Gillespie*. In this first chapter, which is a complete story in itself, *Dr. Kildare* commences his internship at a large city hospital where he finds that politics play a considerable part in the career of a young doctor. He finally turns detective to prove the soundness of a diagnosis and eventually wins the respect of his chief after very nearly being dismissed from the hospital by the Board of Directors. Though *Dr. Kildare's* experiences and the conduct of the hospital affairs cannot be considered typical, the story is convincingly and intelligently handled and stresses a high order of idealism and personal integrity. As *Dr. Kildare*, Lew Ayres immediately wins audience sympathy, and as *Dr. Gillespie*, Lionel Barrymore again creates one of his dynamic and lovable portraits. If the series continues as it has begun, it will be justly popular.

Adolescents, 12 to 16
Interesting

Children, 8 to 12
Too mature

THE YOUNG IN HEART ♦ ♦

Janet Gaynor, Douglas Fairbanks, Jr., Minnie Dupree, Roland Young, Billie Burke, Paulette Goddard, Richard Carlson, Henry Stephenson, Irvin Cobb. From a story "The Gay Banditti," by I. A. R. Wylie. Adapted to the screen by Charles Bennett. Screen play by Paul Osborn. Direction by Richard Wallace. Musical score by Franz Waxman. United Artists.

David O. Selznick's productions are pictures to be anticipated, and this one more than comes up to expectations. It has something to say and it says it eloquently. It combines subtle direction, an exceptional cast, and an unusual and human story which has spiritual significance. "The Gay Banditti" from which it was adapted was written by I. A. R. Wylie, a capable and inspiring writer. Its translation to the screen is very fine, and brilliant direction has kept it free from sentimentality, with just the right balance of smart flippancy and emotional depth to make it unusually appealing. It is the story of a wonderful old woman's part in the regeneration of a family of shrewd and unscrupulous renegades who have planned to victimize her, but who gradually are completely won over by her

understanding sympathy, universal tolerance, and faith in them. Their transformation is brought about with so much subtlety and persuasiveness that there is no feeling of insincerity: rather it leaves one with the belief that all things are possible under the right circumstances.

It is difficult to single out any performance above another. Minnie Dupree plays the elderly woman perfectly, there is nothing maudlin or exaggerated in her beautiful portrayal. Douglas Fairbanks, Jr., and Janet Gaynor have never appeared to better advantage. Paulette Goddard brings to her role, directness and a poise which make the girl's effect on the boy (Fairbanks) seem entirely convincing. Roland Young is flawless in his part, and Billie Burke as the usual

silly flighty woman gives just the right touch without stepping over the border-line into straight farce. Richard Carlson, a newcomer, displays personality and charm, and Henry Stephenson is as always competent.

The musical score is notable, suggesting the mood without obtruding. It is not to be overlooked in the success of the picture. To those who wish to enjoy brilliant smart dialogue, a clever story, interesting settings, subtle humor, and a heartwarming belief in the inherent worth of faith as applied to daily living, we recommend "The Young in Heart."

Adolescents, 12 to 16
Yes

Children, 8 to 12
Possibly too subtle
for general ap-
preciation

ANNOUNCEMENT

The California Children's Festival Association is presenting the Clare Tree Major Children's Theatre of New York in three performances at the Wilshire Ebell Theatre. The plays are "Peter Pan" on Saturday, November 12th; "The Little Princess" December 17th; "King of the Golden River" February 4th, both mornings and afternoons. This the company's first visit to the Pacific Coast and it has the endorsement of many persons here well qualified to ensure its merit. Information may be had from Miss Frieda Sterling, 1067 No. Fairfax, GRanite 2645.

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CONTENTS

Arrest Bulldog Drummond
The Beachcomber
The Cowboy and The Lady
Dark Rapture
Dramatic School
Everybody's Baby
Flirting With Fate
The Frontiersman
Hard to Get
Illegal Traffic
The Inside Story
Just Around The Corner
The Last Express
Out West With The Hardys
Pardon Our Nerve
Peck's Bad Boy With The
Circus
Say It In French
Service De Luxe
Tarnished Angel
The Shining Hour
Spring Madness
The Storm
The Sunset Trail
Thanks For The Memory
Up The River

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FEATURE FILMS

ARREST BULLDOG DRUMMOND ♦ ♦

John Howard, Heather Angel, H. B. Warner, Reginald Denny, E. E. Clive, Elizabeth Patterson. Based on "The Final Count" by H. C. McNeile. Direction by James Hogan. Paramount.

Because of his overzealousness to solve a crime, *Drummond* narrowly escapes destruction. For about the fifth time he almost marries *Phyllis*, and again is prevented by an infernal machine perpetually about to go off and blow everyone to bits, which seems strangely ineffectual when it does perform. H. B. Warner, Heather Angel and John Howard are all too capable for this style of picture, employing a combination of manufactured thrills with a thin, near-English brand of humor which seldom "clicks."

Adolescents, 12 to 16
Only fair

Children, 8 to 12
Too tense



THE BEACHCOMBER ♦ ♦

Charles Laughton, Elsa Lanchester, Tyrone Guthrie, Robert Newton. From the story, "Vessel of Wrath," by W. Somerset Maugham. Written for the screen by Bartlett Cormack. Direction by Erich Pommer. May Flower Pictures-Paramount.

Here is an extremely interesting psychological study of four white persons living

alone among natives on an island in the Dutch East Indies, who are amazing contrasts in temperament, inheritance and ideals. The *Controleur* (Robert Newman) is a Dutchman, educated in England, a man of keen and human understanding who is bored and lonely in his isolated position. Two are English missionaries, the *Reverend Jones* (Tyrone Guthrie), a fanatic zealot, intense and ascetic, and his dull, repressed sister (Elsa Lanchester), who is bitterly intolerant and incapable of understanding human frailties. The fourth is *The Beachcomber* (Charles Laughton), son of an English vicar, now a remittance man, an easy-going hedonist, thoroughly disreputable, and representing all that the *Reverend Jones* and his sister fear and detest. The lonely *Controleur* finds in *Ginger Ted* his only companionship, but the man's refusal to conform to decency makes him an intolerable problem. The story of the relationships of the four and the ultimate crisis which arises is unusual and intellectually arresting. Its sophistication is handled with tact and simplicity, and the sardonic ending is a masterpiece.

The cast is superb, and the combination of Erich Pommer and Charles Laughton is

a gratifying one. In giving credit, *Dudley* must not be overlooked. He is a most delightful little dog whose personality is definitely important. To adults who wish something out of the ordinary, we recommend "The Beachcomber."

Adolescents, 12 to 16
Too mature

Children, 8 to 12
No

THE COWBOY AND THE LADY ♦ ♦

Gary Cooper, Merel Oberon, Patsy Kelly, Walter Brennan, Fuzzy Knight, Mabel Todd, Harry Davenport. Original story by Leo McCarey and Frank R. Adams. Screen play by S. N. Behrman and Sonya Levien. Direction by H. C. Potter. Samuel Goldwyn Productions-United Artists.

Children are sometimes wise beyond their years. A ten-year-old's comment on "The Cowboy and The Lady" was, "It just goes on and on." For many adults this will be a reaction compatible with their own taste, for somehow, in spite of lavish and artistic backrounds and a popular and competent cast, it misses the spark which is the test of good theatre. The story is naive and obvious. When the bored little rich girl, whose ambitious father has kept her away from all normal associations, falls in love with the first attractive young man she meets, it is a foregone conclusion that cowhand or prince, it will make no difference to her. Their romance meets the usual apparently insurmountable obstacles but ends satisfactorily for all concerned without sophistication or dubious ethics. It is a mildly entertaining and unexciting program film with pleasant comedy and pictorial settings.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Little to interest

DARK RAPTURE ♦ ♦

Armand Denis Production-Universal. Direction by Armand Denis. Photography by LeRoy Phelps. Filmed and recorded on the Armand Denis-Roosevelt Expedition to the Belgian Congo.

"Dark Rapture" is one of the finest travel pictures ever produced. From the beginning when the undertaking is sanctioned by the well-loved King Albert of Belgium to the last scenes in the Congo it is a fascinating account of a journey in the interest of science. There are no studio-made combats between fierce beasts; the elephant hunt is genuine, showing dangers encountered by the natives as well as their patience in training the captured animals. The film deals chiefly with the tribes of deepest Africa, strange people with elongated heads, friendly little pigmies who build high bridges with amazing ingenuity, and a statuesque race of giant blacks who live in a beautiful fertile land, ruled over by a king in elaborate regalia.

The photography is of a high order and the musical score, based on native music, enriches the production.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Too exciting for some

DRAMATIC SCHOOL ♦ ♦

Luise Rainer, Paulette Goddard, Alan Marshall, Lana Turner, Genevieve Tobin, Anthony Allan, Henry Stephenson, Gale Sondergaard, Melville Cooper, Erik Rhodes, Virginia Grey, Ann Rutherford, Rand Brooks, Hans Conried. Screen play by Ernest Vajda and Mary C. McCall, Jr. From the Hungarian play, "School of Drama," by Hans Szekeley and Zoltan Eged. Produced by Mervyn LeRoy. Direction by Robert B. Sinclair. M.-G.-M.

It will be interesting for Luise Rainer's fans to see her in a film which gives her such varied opportunities as "Dramatic School." At first she is a sort of wistful *Cinderella* working at night in a gas-meter factory and attending dramatic school by day, harassed by bosses and teachers, and consoling herself with elaborate flights of fancy which her schoolmates impolitely call lies. Then comes an interlude in which she wears glamorous gowns, furs, and corsages supplied by an undemanding Prince Charming to whom she is engaged. Most dramatic is the sequence showing a play within a play when, as *Joan of Arc* she attests the reality of her visions and pleads with her judges for leniency.

As a whole the film is an amusing portrayal of the types of pupils and teachers at the dramatic school. The cast, including two Academy award winners and a number of newcomers, is exceptionally good. The dialogue is spontaneous and the situations are entertaining.

Adolescents, 12 to 16
Probably enjoyable

Children, 8 to 12
No interest

EVERYBODY'S BABY (The Jones Family)

Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Reginald Denny, Robert Allen, Claire Du Brey, Marvin Stephens. From the original story by Hilda Stone and Betty Reinhardt. Screen play by Karen De Wolf, Robert Chapin, Frances Hyland and Albert Ray. Direction by Malcolm St. Clair. Twentieth Century-Fox.

Dr. Pillcoff, a physician in ill repute with the medical society, has become a lecturer on modern psychology as applied to raising children. The young mothers of the *Jones'* circle have accepted him as their guide and prophet to the distress of their husbands and

parents. The solution evolved by *Granny Jones* is hilarious but possibly open to misinterpretation by the younger generation. The film is broad farce throughout, far removed from reality.

Adolescents, 12 to 16
Funny

Children, 8 to 12
Amusing, but misleading

FLIRTING WITH FATE ♦ ♦

Joe E. Brown, Leo Carrillo, Beverly Roberts, Wynne Gibson, Steffi Duna, Charles Judels, Stanley Fields, Leonid Kinskey. Direction by Frank McDonald. MGM.

Even the combination of Joe E. Brown and Leo Carrillo fails to save a poor story. The comedy is forced and trite, the plot a labored one in which *Dan Dixon* (Joe E. Brown) and his strolling vaudeville entertainers are held up by a desperado (Leo Carrillo) as they trek through South American mud. *Dixon* finally decides that suicide is his only means of getting help for the troupe, and the humor depends upon his macabre but unsuccessful solution. The interpolated songs are only fair, and some of the dialogue has a sophisticated flavor which is regrettable in a Joe E. Brown film.

Adolescents, 12 to 16
No value

Children, 8 to 12
No value

THE FRONTIERSMAN ♦ ♦

William Boyd, George Hayes, Russel Hayden, Evelyn Venable, William Duncan, Clara Kimball Young. Based on a story by Clarence E. Mulford. Screen play by Norman Houston and Harrison Jacobs. Direction by Lesley Selander. Paramount.

Hopalong turns his talents to the cause of education and reforms small *Artie*, chief baiter of the crabbed school-marm and nephew of the owner of the Bar 20 Ranch. He is assisted by a sweetly pretty new school teacher who trains the children to perfection but innocently becomes involved with the leader of a band of cattle rustlers, who must in the course of the plot be overthrown by the redoubtable *Cassidy*. Voices of the St. Brendan's choir lend a pleasant if somewhat improbable note to the film, and the usual shrewd direction and good photography add up the total result for another good Western of the series.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Probably

HARD TO GET ♦ ♦

Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins, Bonita Granville. From an original story by Wally Klein and Joseph Schrank. Screen play by Jerry Wald, Maurice Leo and Richard Macaulay. Direction by Ray Enright. Warner Bros.

An amusing satire on the times is always acceptable. Through this medium, everyone

should be familiar by now with the strange eccentricities of capitalists and their families. The capitalists in this film seem to hover somewhere between sanity and dementia and everyone seems to be having a mental tug of war with everyone else, including the proletariat, until finally a bright young man with a strong jaw straightens out everything to a semblance of normalcy. All of which, put in other words, means that a spoiled daughter of the rich tries to charge gasoline at a station where she is not known. The attendant, believing her to be a deadbeat, makes her work out her debt by cleaning tourist cottages. She plans a revenge on him which backfires and involves her affections. Dick Powell's presence does not make this a musical. He sings two songs though, and the film would have gone along just as well without them.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Yes

ILLEGAL TRAFFIC ♦ ♦

J. Carrol Naish, Mary Carlisle, Robert Preston, Judith Barrett. Original story and screen play by Robert Yost, Lewis Foster and Stuart Anthony. Direction by Louis King. Paramount.

A company which specializes in the hasty transportation of criminals from the scenes of their crimes to safety, becomes the object of suspicion by police. A federal agent ingeniously attaches himself to the gang, discovers their methods of operations and eliminates their leader. This is a harrowing tale of desperate criminals in search of a haven of security. It is typical of stories one finds in cheap detective magazines and follows the "penny dreadful" technique to the last bullet. The subject matter is decidedly mediocre but pictures of this type probably have a box-office total in direct proportion to the sales of pulp magazines.

Adolescents, 12 to 16
No

Children, 8 to 12
No

THE INSIDE STORY ♦ ♦

Michael Whalen, Jean Rogers, Chick Chandler, Douglas Fowley, John King, Jane Darwell. Based on a story by Ben Ames Williams. Screen play by Jerry Cady. Direction by Ricardo Cortez. 20th Century-Fox.

Barney, a newspaper man, writes a human interest story about the loneliest man in New York (himself) who wishes to spend Christmas in the country with the loneliest woman (a night club singer). Not a bad idea to begin with, it soon develops that *June White* has all sorts of unsavory connections with people who have such unpleasant notions as chloroforming her and dropping her in the river, and in no time at all the picture becomes a rousing melodrama. The plot is

well worked out with suitable cast and direction. It makes an interesting if not unusual mystery.

Adolescents, 12 to 16
Too mature

Children, 8 to 12
No



JUST AROUND THE CORNER ◆ ◆

Shirley Temple, Chas. Farrell, Joan Davis, Amanda Duff, Bill Robinson, Bert Lahr. Direction by Irving Cummings. 20th Century-Fox.

As a vehicle to display Shirley Temple's talents, this film succeeds admirably and is pleasing entertainment for her admirers. With her usual sunny charm, she brings happiness to the various tenants in a big apartment house, stages a benefit to help an old man whom she mistakes for "Uncle Sam" and finds a wife for her widowed father.

Adolescents, 12 to 16
Yes

Children, 8 to 12
Yes



THE LAST EXPRESS ◆ ◆

Kent Taylor, Dorothea Kent, Don Brodie, Paul Hurst, Greta Granstedt. From the novel by Paynard Kendrick. Screen play by Edmund L. Hartmann. Direction by Otis Garrett. Universal.

Undoubtedly devotees of detective stories can follow the plot. All others should be warned to listen very carefully for the final explanation which is given over a dictaphone; otherwise they will never know who killed whom and why. There is a good deal of turmoil and excitement with two sets of detectives and police officers working at cross purposes and all ending up in a deserted and almost forgotten subway where a bag of thirty thousand dollars has been secreted. The acting is better than the story, which after all is not very high praise.

Adolescents, 12 to 16
Waste of time

Children, 8 to 12
No



OUT WEST WITH THE HARDYS ◆ ◆

Lewis Stone, Mickey Rooney, Cecelia Parker, Fay Holden, Ann Rutherford, Sara Haden, Don Castle, Virginia Weidler, Gordon Jones, Ralph Morgan, Nana Bryant. Screen play by Kay Van Riper, Agnes Christine Johnson and William Ludwig. Directed by George B. Seitz. M.-G.-M.

The writers for the Hardy Family series have found the secret for human interest stories of adolescence. Combining the humor and drama necessary for plot, they say something about real people and real problems, and no one can come away without a deeper respect for the American family life which is typical of many homes. A trip out West is necessitated by a legal matter requiring *Judge Hardy's* counsel, and the family's adventures in this environment are highly entertaining. Both *Andy* and *Marion* come home with a different understanding

of life's realities. Credit is due writers, director, and cast for splendid work, with special praise to Virginia Weidler for her sincerity and charm.

Adolescents, 12 to 16
Excellent

Children, 8 to 12
Entertaining and constructive



PARDON OUR NERVE ◆ ◆

Lynn Bari, June Gale, Guinn Williams, Michael Whalen, Edward Brophy, John Miljan, Theodore Von Eltz. Original story by Hilda Stone and Betty Reinhardt. Direction by H. Bruce Humberstone. Twentieth Century-Fox.

"Pardon Our Nerve" is a broad, noisy farce concerning two adventuresses who, having come to the end of their resourcefulness in beating their way about the country, contrive to back a moronic ex-waiter in a series of prize-fights. There are a few laughable situations but as a whole it is overwritten, overacted, and incoherent.

Adolescents, 12 to 16
Too cheap and unethical

Children, 8 to 12
No



PECK'S BAD BOY WITH THE CIRCUS ◆ ◆

Tommy Kelly, Ann Gillis, Edgar Kennedy, Benita Hume, Spanky MacFarland, Billy Gilbert, Grant Mitchell, Nana Bryant, Louise Beavers. Based upon the character created by G. W. Peck. Direction by Edward F. Cline. Principal-R. K. O.-Radio.

Here is a rollicking juvenile comedy enacted against the glamorous background of a circus tent, with the circus people and circus animals, especially some remarkably trained lions, adding color and drama to the adventures of *Bill Peck* and his friends. The young hero is en route to a summer camp when he is lured into the circus, and he and his friends find themselves involved in a feud between two of the performers and a little feminine bare-back rider. *Bill's* experiences in the circus ring and his wild ride to reach the camp in time to compete in an athletic contest are highly entertaining. In fact, here is a picture in which the action is of paramount interest. The director has failed to bring out Tommy Kelly at his best and all the star performances are given to the minor juveniles and the group of superb lions.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Good



SAY IT IN FRENCH ◆ ◆

Ray Milland, Olympe Bradna, Irene Hervey, Janet Beecher, Mary Carlisle, Walter Kingsford, Erik Rhodes. Screen play by Frederick Jackson. Based on a play by Jacques Deval. Direction by Andrew Stone. Paramount.

With more expert handling this film might have been a fairly entertaining, though routine, sophisticated comedy. As it happens, it

clumps along in an atmosphere of exaggerated extravagance, drinking, and vulgarity, until its finale when it becomes reminiscent of a Christy chase with its hero careening through traffic in a toy-sized automobile. In the beginning, young *Richard Carrington, Jr.* is seen arriving from Europe with his attractive French wife *Julie*. Not knowing of his marriage, the *Carringtons* insist upon his announcing his engagement to an heiress in the hope of reestablishing the family credit. *Julie* meanwhile is mistaken for the new maid and accepts the position in order to help *Richard*. What happens after that is obvious, rather boring, and sometimes crude. The characters are too superficial, the situations too forced, and the conclusions too false even for a light comedy. Only Miss Bradna as *Julie* awakens the slightest sympathy.

Adolescents, 12 to 16
Certainly not

Children, 8 to 12
No interest



SERVICE DE LUXE ◆ ◆

Constance Bennett, Vincent Price, Charlie Ruggles, Helen Broderick, Mischa Auer, Joy Hodges. Original story by Bruce Manning and Vera Caspary. Screen play by Gertrude Purcell and Leonard Spigelgass. Direction by Rowland V. Lee. Universal.

This is a light but definitely entertaining film about a young man who flees the domination of three maiden aunts and escapes to New York with a firm resolve to put his invention, a heavy tractor, on the market. But petticoats still rule his life, and his success is deftly accomplished by the charming girl he believes to be a clinging vine but who is in reality the head of the *Dolly Madison Service*, an agency which arranges everything from weddings to important personal problems. There are many original touches and clever lines. Constance Bennett wears smart clothes and is good in this type of comedy. Helen Broderick, Charlie Ruggles and Mischa Auer are responsible for many humorous and ridiculous situations.

Adolescents, 12 to 16
Somewhat mature

Children, 8 to 12
No interest



THE SHINING HOUR ◆ ◆

Joan Crawford, Margaret Sullivan, Robert Young, Melvyn Douglas, Fay Bainter. Based on the play by Keith Winter. Screen play by Jane Murnin and Ogden Nash. Direction by Frank Borzage. M.-G.-M.

There is something new under the sun, for "The Shining Hour" gives us Miss Crawford surrounded by a play instead of a play surrounded by Miss Crawford. As *Olivia Riley*, night club dancer, she marries *Henry Linden* knowing that his back-to-Genesis family will not approve of her. The adjustment is difficult enough, and when *Henry's*

married brother falls in love with her, *Olivia* wins general approval by acting as much like a thoroughbred as any of them. The formula of the girl from the slums, dressed in beautiful clothes, making society and becoming involved in something of greater dramatic impact than just a love affair, is typical of a Crawford picture, but because of good writing and capable direction this is unalloyed by the tawdriness that marred some of her earlier efforts and the artiness that crept into some of the later ones. Margaret Sullivan and Fay Bainter in supporting roles are formidable threats for center stage. However, their presence does nothing to detract from Miss Crawford's importance as the star. Voluble dramatic acting by only one person is sometimes tedious and needs a shift of attention to be appreciated. Miss Sullivan is particularly fine when the responsibility is hers. The dialogue is intelligent because it typifies what intelligent people would say. No wisecracks are included for their own sake to garner laughs, but when they do appear are touches of humor necessary in shading the rhythms of the play. There is only one sequence that seems stagey, almost tenth rate theatre, but the characters themselves admit that it was unreal, "like something you would read in a book", and in consequence the episode seems less fantastic. The impending success of this film must be attributed to a recognition that the play, not the star, is the thing.

Adolescents, 12 to 16
Unsuited

Children, 8 to 12
No



SPRING MADNESS ◆ ◆

Maureen O'Sullivan, Lew Ayres, Ruth Hussey, Burgess Meredith, Ann Morris, Joyce Compton, Jacqueline Wells, Frank Albertson. Based on the play, "Spring Dance," by Philip Barry. Screen play by Edward Chodorov. Direction by S. Sylvan Simon. M.-G.-M.

"Spring Madness" gives us youth at its best, though the title would never suggest it. Post-depression youth with its poise, its self-assurance, its adult slant, still maintains the poignant hopes, the aching sincerity, the almost fanatic idealism of young people of all time. This picture shows genuine perception in delineating the characters. It is replete with humor and light dialogue, and even when exaggeration strains plausibility, it is still believable. When *Alexandra Benson* and *Sam Thatcher* fall in love, it seems that *Sam* must revise his plans for a two-year sojourn in Russia. Under the negative pressure of his roommate on one side and the affirmative pressure of *Alex's* sorority sisters on the other, *Sam* gives up Russia in favor of *Alex*. This is not just another

college comedy, for it brings sympathetic understanding to a never certain age.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Perhaps

THE STORM ♦ ♦

Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey, Andy Devine, Frank Jenks, Samuel S. Hinds. Original story by Daniel Moore and Hugh King. Screen play by Theodore Reeves, Daniel Moore and Hugh King. Direction by Harold Young. Universal.

Stark melodrama consisting of a succession of violent scenes could have appeal only to those whose imagination is injured to blood and thunder. Others are apt to find it unendurably exhausting. After viewing the fights in water-front cafes over gambling debts and cheap women, the collision with an iceberg, the explosion of inflammable cargo, and the surgical operation which is performed by radio instruction during a violent storm, you drag what is left of you out of the theatre, granting that the leading character may have had conspicuous merits but wondering whether the proof was worth the time spent on it.

Adolescents, 12 to 16
Unsuited

Children, 8 to 12
No

THE SUNSET TRAIL ♦ ♦

William Boyd, George Hayes, Russell Hayden, Charlotte Wynters, Jane Clayton, Robert Fiske. Original story by Clarence E. Mulford. Direction by Lesley Selander. Paramount.

Among Westerns, the Hopalong Cassidy pictures have an excellent rating, and this one is better than usual, because, in addition to the features of adventure, fine riding, and beautiful California mountain scenes, William Boyd has a chance to vary his part by imitating a tenderfoot in a very ludicrous manner. In the story he is sent to rescue a widow, who has been bereft by the slick-haired gambler and saloon-keeper not only of her husband but of a \$30,000 fortune. She has been advised to open the first "dude ranch," and to this resort come *Cassidy* and an assortment of odd and peculiar Easterners. At the proper moment he reveals himself with *Windy* and *Lucky* as avengers of the innocent.

Adolescents, 12 to 16
Entertaining

Children, 8 to 12
Exciting

TARNISHED ANGEL ♦ ♦

Sally Eilers, Lee Bowman, Ann Miller, Alma Kruger, Paul Guilfoyle, Jonathan Hale. Direction by Leslie Goodwins. RKO-Radio.

Reaction to this picture will depend upon the credulity of the audience. An ordinary gambling-club hostess, hounded by the police from the bright dens of Broadway, hides with her associates under the cloak of re-

ligion and becomes a spectacularly successful revivalist. Her life is then changed through the faith she has inspired in her followers. The story is swift in action and not without interest, but the characterizations are not especially interesting or convincing and the result is just another picture for an idle hour.

Adolescents, 12 to 16
No value

Children, 8 to 12
Mature

THANKS FOR THE MEMORY ♦ ♦

Bob Hope, Shirley Ross, Chas. Butterworth, Otto Kruger, Hedda Hopper. Based on a play by Albert Hackett and Frances Goodrich. Direction by George Archibald. Paramount.

The old problem of man's complex against being supported by a woman is introduced in this light social drama. A young writer who finds that the futility of social life and the demands of a salesman's job have undermined his ability to write, decides to break away from both. His wife returns to her job as a model while he attempts to finish his book at home and run the house. They are nice people but their story is commonplace, lacking any novelty in treatment to intrigue the spectator. It will be remembered longest for the popular song-hit, "The Sleepy People."

Adolescents, 12 to 16
Mature and little interest

Children, 8 to 12
No interest

UP THE RIVER ♦ ♦

Preston Foster, Tony Martin, Phyllis Brooks, Slim Summerville, Arthur Treacher, Alan Dinehart, Eddie Collins, Jane Darwell. Based on original story by Maurine Watkins. Screen play by Lou Breslow and John Patrick. Direction by Alfred Werker. 20th Century-Fox.

The exact moral influence of a prison film is often difficult to measure. Sometimes a picture serves to stimulate a morbid curiosity or to evoke sentimental pity for those who deserve punishment more than it serves to warn those with criminal leanings. It is doubtful if "Up The River" will have much influence one way or another on any mature person, for it is such absolute farce. Most of the action takes place in a penitentiary, showing the pleasanter side of prison life; a light opera given by the inmates and the big football game of the prison conference. Preston Foster, Albert Treacher and Slim Summerville are all amusing and have absurdly funny lines. There is even a very human little romance between a young offender and the girl who waits outside. A picture of a type which will probably never be made again and never should be, it nevertheless contains a good deal of spontaneous humor.

Adolescents, 12 to 16
Unsuitable theme

Children, 8 to 12
No, indeed

SHORT SUBJECTS

SYMPHONY No. 8 (Unfinished) ♦ ♦

By Franz Schubert. (General Productions.)

This is one of a series of fine symphonies given by Fredrich Feher and his National Symphony Orchestra and will be appreciated by music lovers as well as many motion picture fans who do not ordinarily attend concerts. Beautifully rendered, the film gains in educational value, because the camera is able to select various instruments and illustrate the part each one contributes to the composition as a whole. Family.

**TANNHAUSER OVERTURE ♦ ♦**

(General Productions.)

This familiar overture is well presented with dramatic use of the brasses and the surging strains of the Pilgrim's Chorus by male voices. Family.

**BLUE DANUBE ♦ ♦**

(General Productions.)

In the lovely *Blue Danube* which has delighted several generations, the emphasis is first on the violins, then the 'cellos, and then the full view of the orchestra. A complete arrangement of the waltz is given with perfect rhythm and excellent recording. Family.

**WILLIAM TELL OVERTURE ♦ ♦**

(Symphonic Films, Inc.-Paramount.)

The ever-popular overture from William Tell is beautifully done by this orchestra.

The series as a whole should accomplish a great deal in spreading the love of really good music. The chief flaw in the production is the use of too many close-ups, which sometimes have a grotesque or comical effect and in such cases detract from real appreciation of the score. Family.

**THE WORLD IS OURS ♦ ♦**

Produced by the entire motion picture industry. 2 reels.

The fourth largest industry of the United States does a little expert selling in order to prove that motion pictures are your best entertainment. This is done in a film which follows the documentary pattern but which cannot be classified as such because of its decided affirmative bias. Having been made by the industry for the industry, the argument is convincingly presented. It shows the superiority of present-day motion pictures over those of earlier days, and attempts to prove also that they bring to you authentic reproductions both of contemporary life and of various historical periods. Pictorial news as a visual aid in understanding the problems of the day is also considered. In short, the movies place the world at your feet. Whether or not you are convinced that they are your best entertainment will depend on preconceived tastes and habits, but the presentation is interesting and entertaining. Family.

INDEX . . . JULY through DECEMBER, 1938

A

Affairs of Annabel, The August
 Arrest Bulldog Drummond December
 Algiers July
 Always Goodbye August
 Always in Trouble September
 Amazing Dr. Clitterhouse, The July
 Angels With Dirty Faces November
 Annabel Takes a Tour November
 The Arkansas Traveler November
 Army Girl September
 Artists and Models Abroad November

B

Beachcomber, The December
 Birth of a Baby, The July
 Blockade July
 Blockheads September
 Blond Cheat July
 Booloo August
 Border G-Man July
 Boy Meets Girl August
 Boy's Town October
 Breaking the Ice October
 Broadway Musketeers September
 Brother Rat November
 Bulldog Drummond in Africa September

C

Campus Confessions October
 Carefree September
 Chaser, The September
 Citadel, The November
 Cowboy and The Lady, The December
 Cowboy from Brooklyn July
 Crime Ring July
 Crowd Roars, The September

D

Dark Rapture December
 Down on the Farm November
 Dramatic School December
 Drums October

E

Everybody's Baby December

F

Fast Company July
 Five of a Kind November
 Flirting With Fate December
 Four Daughters September
 Four's a Crowd August
 Freshman Year September
 Frontiersman, The December
 Fugitives for a Night September

G

Garden of the Moon August
 Gateway September
 Girls on Probation September

Give Me a Sailor September
 Grand Illusion October
 Great Waltz, The November

H

Hard to Get December
 Having Wonderful Time July
 Hold That Co-ed October

I

If I Were King October
 Illegal Traffic December
 I'll Give a Million August
 I'm From the City September
 In Old Mexico September
 Inside Story, The December

J

Josette July
 Just Around the Corner December

K

Keep Smiling July
 King of Alcatraz November

L

Last Express, The September
 Letter of Introduction September
 Listen, Darling November
 Little Miss Broadway August
 Little Tough Guy September
 Lord Jeff July
 Love Finds Andy Hardy August

M

Mad Miss Manton, The November
 Man to Remember, A October
 Marie Antoinette August
 Meet the Girls August
 Men With Wings November
 Missing Guest, The October
 Mr. Doodle Kicks Off October
 Mr. Moto's Last Warning September
 Mother Carey's Chickens August
 My Bill July
 My Lucky Star September
 Mysterious Mr. Moto July
 Mysterious Rider, The October

O

Out West With The Hardys December

P

Pardon Our Nerve December
 Passport Husband August
 Peck's Bad Boy With The Circus December
 Personal Secretary October
 Pride of the West July
 Prison Farm July
 Professor, Beware! August

R

Rage of Paris, The	July
Rich Man, Poor Girl	September
Road Demon	September
Road to Reno, The	October
Room Service	October

S

Safety in Numbers	September
Say It In French	December
Service De Luxe	December
Sharpshooters	October
Sheik, The	July
Shining Hour, The	December
Shopworn Angel, The	August
Sing, You Sinners	September
Sisters, The	October
Sky Giant	August
Smashing the Rackets	September
Sons of the Legion	October
Spawn of the North	September
Speed to Burn	July
Spring Madness	December
Stablemates	November
Storm, The	December
Straight, Place and Show	October
Submarine Patrol	November
Suez	November
Sunset Trail, The	December

T

Tarnished Angel	December
-----------------	----------

The Texans	August
Thanks for The Memory	December
That Certain Age	October
There Goes My Heart	November
Three Blind Mice	July
Three Loves Has Nancy	September
Time Out for Murder	August
Too Hot to Handle	October
Touchdown, Army!	November
The Toy Wife	July
Tropic Holiday	July

U

Up The River	December
--------------	----------

V

Vacation From Love	November
Valley of the Giants	October

W

When Were You Born?	July
While New York Sleeps	November
Wives Under Suspicion	July
Woman Against Woman	July

Y

You and Me	July
You Can't Take It With You	October
Young Fugitives	July
Young in Heart, The	November
Young Dr. Kildare	November
Youth Takes a Fling	October

SHORT SUBJECTS

Blue Danube	December
The Brave Little Tailor	October
Donald's Lucky Day	Sept. and Oct.
Farmyard Symphony	Sept. and Oct.
Ferdinand The Bull	October
Goofy and Wilbur	October
Mother Goose Goes Hollywood	October

The Practical Pig	October
Symphony No. 8 (Unfinished)	
by Franz Schubert	December
Tannhauser Overture	December
The Ugly Duckling	October
William Tell Overture	December
The World Is Ours	December

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